



DOCTOR WHO

MAGAZINE

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The genesis of Doctor Who

Exclusive **WILLIAM HARTNELL** Interview

On Sale Autumn '94

Remembering the Thirtieth Anniversary of *Doctor Who* . . .



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THE GENESIS OF DOCTOR WHO



Through grainy 405-line screens, British television audiences of the early Sixties witnessed weekly miracles. From the Stone Age to Skaro, the arid Gobi Desert to the acid sea of Marinus and beyond, *Doctor Who* regularly transported millions of families to the edge of imagination while rarely leaving the sweaty confines of Lime Grove. What the early *Doctor Who* lacked in resources, special effects and the colour of its American counterparts, it more than compensated for with the sheer breadth of its imagination and good solid stories. Regular audiences in excess of ten million overlooked shaky sets and occasionally bewildered actors, running in to another universe every Saturday tea-time.

It is probably fair to say that the BBC had never before tackled such an unashamedly, and unapologetically, entertaining fantasy show as *Doctor Who*, and would probably never have done so were it not for the innovative flair of its legendary Head of Drama Sydney Newman. *Doctor Who* was perhaps the BBC's first comic strip for television, an adventure in space and time largely unshackled by the traditional dramatic constraints which have

dated so much other television from that period. The stories of the First Doctor represent *Doctor Who* at its most unpredictable and experimental for almost twenty-five years. Serials such as *Inside the Spaceship*, *The Web Planet* and *The Celestial ToyMaker*

were virtually unrivalled in their bizarre nature until the Seventh Doctor encountered such colourful grotesques as the Kandyman and the Gods of Ragnarok. *Doctor Who* had almost returned to its roots, bringing with it everything but the sizable audience which typified William Hartnell's years.

As we await the next chapter in the programme's development, we're reflecting on the dawn and the demise of *Doctor Who* with this special flip-over edition packed to the brim with new revelations and previously unpublished photographs. In this, the first half of the magazine, we turn the spotlight on to the First Doctor's era with an in-depth look at the series' struggle to stay on air during its first year, interviews with key players both in front of and behind the camera and a definitive account of *100,000 BC*'s production.

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The Urge to Live



Photo © Barry Newbery

The difficulties which beset *Doctor Who*'s creation in 1963 were merely the beginning of much turbulent behind-the-scenes wrangling. Following his acclaimed *Dawn of Doctor Who* articles in DWMs 207–209, Marcus Hearn describes the tribulations of the programme's first year on air, not least of which was the basic struggle for survival...

I myself believe that we have an absolute knock-out in this show and that there will be no question but that it will run and run.

Donald Wilson,
5th November 1963

While staying at New York's Warwick Hotel, Sydney Newman's attention was diverted by a telegram from London. The date was 27th November 1963, and the BBC's Head of Drama was in America on business when he received the following communication from Donald Wilson, the Corporation's Head of Serials:

*Doctor Who off to a great start everybody here delighted.
Regards Donald.*

The message, while not entirely accurate, must doubtless have been a source of some comfort to Newman. The innovative Canadian had spent more than six months refining and safeguarding the ideas of C.E. Webber and Donald Wilson through their complex development until they reached fruition in the transmission of *An Unearthly Child*, the very first episode of *Doctor Who*. Newman's trailblazing BBC career was busy enough to dictate that he left the running of *Doctor Who* to Verity Lambert, its producer, David Whitaker, its story editor and Mervyn Pinfield, the show's associate producer. Despite the undisputed talent of *Doctor Who*'s enthusiastic production team, the programme's first year on air was to be fraught with difficulties.

Once *Doctor Who* had begun, the first problem the production team faced was getting anyone to notice it. Coming only a day after the assassination of President Kennedy and a day before the shooting of Lee Harvey Oswald, *An Unearthly Child*'s impact was further eroded by a wide-ranging power blackout. An unusual decision was quickly made to repeat that opening episode immediately prior to *The Cave of Skulls*, the second episode, the following Saturday. A huge improvement in viewing figures was duly registered and *Doctor Who* began to fulfil the function for which it was intended – a family-oriented bridge between afternoon sport and early evening entertainment.

With production of the series now well under way, the demand for scripts extended to Malcolm Hulke, whose first *Doctor Who* idea (a storyline later titled *Britain 408AD*) had been considered as a component of the first season back in September. On 2nd December he was commissioned to script *The Hidden Planet* on the strength of a storyline he had

submitted following the rejection of his first idea. This bizarre tale of four-leaf clovers and a struggle for male suffrage on the solar system's tenth planet was, alongside Anthony Coburn's *The Masters of Licoor*, destined for a long and ultimately fruitless development throughout the show's first year.

One earlier difficulty was rectified on 6th December when *The Dead Planet*, the opening episode of Terry Nation's first Dalek serial, was re-recorded by director Christopher Barry. The new version replaced the original, which had been ruined through induction (see DWM 210). Meanwhile, the show's now legendary meteoric rise in popularity was just around the corner. *The Escape*, the third episode of Serial B, saw a massive jump in audience size from the previous week's 6.4 million to 8.9 million. Although this can principally be attributed to the full impact of the Daleks being felt, it is also worth bearing in mind that ITV's serial *Emerald Soup*, *Doctor Who*'s predominantly networked competition, ended its seven-week run a fortnight before, liberating a whole new audience to seek their tea-time thrills elsewhere. ITV's replacement of patchworked repeats offered little competition. On 31st December Donald Baverstock, the BBC television controller who had initiated the development of *Doctor Who* some nine months before, authorised an extension of *Doctor Who*'s run to Donald Wilson. Following a specially arranged viewing of *The Escape*, Baverstock was sufficiently impressed to commit himself to accepting a thirty-six episode series of *Doctor Who*. He had already accepted a previous extension of the series from twenty episodes to twenty-six, although this latest show of faith did not come without conditions. These, as he outlined to Wilson, included the following:

I mentioned that I need from you now an outline of the future storylines with their locations in space and time. I hope that in these you will brighten up the logic and inventiveness of the scripts. In the episodes already recorded we have seen Dr. Who and his daughter, though ageless and miraculously clever, reduced to helpless unscientific ordinariness once they left their spaceship, whereas even the two lay characters should have appeared incredibly knowledgeable to such people as the Cave Dwellers and the Country Dwellers outside the blasted city. Any ordinary man of the mid-twentieth century returning to, say, the Marco Polo age could hardly help making assertions all the time which would sound to the fourteenth century Chinese or Venetians like mad ludicrous prophecies. Likewise, the characters of the past and future should also have appeared

more strikingly and differently ingenious – the one more often reminding us of lost simple knowledge, the other of credible skills and capacities that can be conceived likely in the future.

I suggest that you should make efforts in future episodes to reduce the amount of slow prosaic dialogue and to centre the dramatic movements much more on historical and scientific hokum.

Although Baverstock clearly wasn't happy with the content of the show, he had granted the all-important extension which assured that new *Doctor Who* would be transmitted at least until 26th July 1964. Sydney Newman, by contrast, was delighted with the Doctor's first visit to an alien planet. On 6th January 1964 he went out of his way to tell Verity Lambert how much he was enjoying the Daleks story:

Congratulations are due to you and those working with you on the splendid progress being made on DR. WHO. Many, many people have told me how much they enjoy it.

Despite the blonde furies this last episode, "The Escape" contained one very marvellous thing which you should attempt to duplicate as often as possible. I am referring to the demonstration of intelligence by our four heroes – you know the way they figured out how the Daleks operated their machines and how to disable them.

DESPERATE MEASURES

As January progressed and *Doctor Who*'s television ratings continued to rise, any celebrations about the extensions of the programme's run were tempered by the sobering knowledge that workable scripts were becoming thin on the ground. A number of writers had already been paid for material which had proved unsuitable as the fledgling series found its feet and developed its style. The most notable of these early casualties was Alan Wakeman's *The Living World*, a story about which nothing is known except its brief intention to replace *100,000 BC* as the opening story. Another problematical serial was Coburn's *The Masters of Luxor* which, through necessary simplification due to studio facilities and special effects difficulties, was going through a number of re-writes, firstly by its author and later by David Whitaker. Such was the delay in producing workable scripts that by spring 1964 there was simply no longer any room for the story in *Doctor Who*'s first season. "Tony wanted to write a very different type of series to the one David and I wanted," Verity Lambert now recalls. Another script to fall by the wayside was Terry Nation's historical seven-parter *The Red Fox*. The reasons behind the abandonment of this Indian Mutiny story remain unknown, but the success of the Daleks ensured that Nation wasn't left idle for long. The idea of doing a story where the TARDIS crew were shrunk to minuscule proportions, first suggested by C.E. Webber in summer 1963 (see *DWM* 209), was now being developed by former staff writer Robert Gould. His four-part interpretation of the concept was dismissed by David Whitaker on 4th February. However, of all the problematical early scripts, Malcolm Hulke's *The Hidden Planet* was rapidly becoming the most difficult. After having been paid for the first episode script and remaining storylines, Hulke was asked to make a fresh start on all his scripts for the serial in February, to attend a further script conference with David Whitaker and not to supply subsequent scripts until each previous episode had been approved. While Hulke's



"I am hypnotised by *Doctor Who*," said William Hartnell. "I allow myself to be hypnotised by it. Otherwise I would have nothing to do with it." *The Dalek's Master Plan*. Photo © BBC.

A letter from a Miss Johnson and a Mr Priddy, dated 30th November 1963, contained possibly the very first public feedback the *Doctor Who* production office received. Unfortunately, the comments on *100,000 BC* were not positive. The couple's criticisms were centred around the following areas: Chronological – The tribe appear to be Lower or Middle Palaeolithic and therefore shouldn't know about fire. Social – There is no evidence of patriarchal tribal systems during this era, indeed paintings and figurines suggest the opposite. Climatological – It is ridiculous that any sensible variation of mean temperature, less a whole glacial cycle, be experienced within two generations. Anatomical – It is implausible that the skeleton shown in the cave be fully articulated after decomposition.

Why this casualness where prehistory is concerned?

On 10th December, the show's story editor David Whitaker sent the couple a detailed reply which included the following defences and justifications:

The situation with the tribe was that they had lost the secret of making fire, and I was most careful to emphasise this fact. It is not that they belonged to a time when there is an unfamiliarity with it. I think that it is a reasonable dramatic assumption that a small group of people might not have had the secret passed on to them, and I think it is also reasonable to suppose that people without heat would die in winter. One is suggesting that the approach of a glacial cycle perhaps, in that even the summers are cool, to emphasise the danger of the tribe suffering from exposure, extreme cold, facing death in coming winters.

As to your social point about the tribal system being patriarchal, the evidence is certainly slender, but it is not an unfortunate means of presenting a dramatic plot; it does not quarrel too violently, I fancy, with fact, since there are no definite facts to the contrary. Even if there may be circumstantial evidence in the way of cave drawings being undertaken by more than one person, or the materials for figurines being collected by one person and shaped by another, but I would certainly agree that it is an era about which we only have vague knowledge.

I think you must concede that it is dramatic license to construct a plot and extract from known facts enough to provide situation and character. These people probably had no way of talking to each other, but we gave them dialogue; this does not seem to offend you and yet it was the hardest decision we had to make. I think the reason you accept the dialogue is that you are prepared to swallow the tribesmen as speaking beings on a point of dramatic license, and all I would ask you to do is proffer the same generosity insofar as the other areas concerned.

Your anatomical point is well taken, and although the producer had a good visual reason for wanting the use of an articulated skeleton, I can see that it is clearly a mistake.

This letter is not to defend inaccuracies, and I hope that the standard of accuracy on the BBC and indeed on all television, never drops below a certain point. I do assure you that we have done everything in our power to present accurate facts where we can, and not go too overboard when serving characters, situation and plot.

Yours sincerely,
David Whitaker

David Whitaker later discussed Johnson and Priddy's criticisms with *100,000 BC*'s author, Anthony Coburn, who at this stage was engaged on rewrites for his second *Doctor Who* serial, *The Masters of Luxor*. On delivery of one of the serial's episodes Coburn included the following letter for his story editor: I meant you to have this on Monday morning, but I have found out one thing about the cave man that you might pass on to any learned anthropologists you know – and I am sure you number them amongst your closest friends – it is this. They must have been very much smaller than ourselves. This fact I deduce, not from a close study of their implements, nor by using my Sclonomometer in Huchindoff's Test of the Plutonium content of their left elbows... but by knowing how bloody difficult it is to get into their skins.

And lastly, I rather think that wordwise, this one might be a little too long. I'm a lousy timer. See what you think.

Son of the son of the son of the son of the son of the ad infinitum, firemaker,

Tony

deadlines were extended and rewrites were undertaken, Whitaker was already privately dismissing the story as a "probable write-off".

As the script shortage intensified, David Whitaker came to learn which writers were best suited to the show and decided to exploit their talents accordingly. On 21st January Terry Nation was offered the unenviable task of writing a six-part story in only four weeks. Nation accepted the challenge, and the first script conference on the story that would become *The Keys of Marinus* was held at Nation's Maida Vale flat on 3rd February. A draft version of the first episode's script was ready a mere three days later.

John Lucarotti clearly recalls the forthright approach he received from *Doctor Who*'s story editor. "Whilst *Marco Polo* was still being recorded David asked me 'what now?' I had lived in Mexico and had been fascinated by the Aztecs – a highly civilised but barbaric race who had calculated the length of a year to three decimal places, knew nothing of the wheel and used to cut out people's hearts in human sacrifice. Good versus Evil. I put up the idea during a recording break. 'Do it,' David said. And that was that."

Meanwhile, Robert Gould set to work on an idea to replace the 'minicule' story and suggested to Whitaker a serial examining a scenario where "plants treated people as people treat plants." Whitaker reported the idea to Verity Lambert, but both felt that Gould's storyline might be straying too near territory covered by John Wyndham in *The Day of the Triffids*. They agreed, however, to reserve their judgement for Gould's completed storyline.

Unfortunately, the script shortage had unforeseen repercussions. The regular cast grew perhaps understandably irritated at their lack of information on forthcoming stories. This, and the writers' unfamiliarity with the regular characters, brought matters to a head in late February. "We used to sit there round a big table waiting for the scripts to come in," recalls Carole

Ann Ford. "We might be given the first few pages to be going on with, and as we went along more pages would arrive." A letter from Donald Wilson to an agent on 28th February provides some clues as to the exact nature of the dispute:

I know that Verity Lambert has discussed all this very thoroughly in the last two days with all four principals and I believe that now they are feeling much happier about what she has been able to tell them of our future plans. As you will now know, it has been agreed that we should continue "Dr. Who" for at least fifty-two weeks. This gives us a chance to work much further ahead on scripts and make sure that we do not again have to plunge into an unprepared job.

Donald Wilson's confidence assured that, at least for the time being, *Doctor Who's* future was secure.

THE WHEEL OF FORTUNE

In February, *Doctor Who's* fame spread largely on the reputation of the Daleks. As early as Saturday 1st February television personality Rolf Harris wanted to appear alongside (or possibly inside) one of the notorious nasties for his children's show *Hi-There*. A hinged top-piece Dalek was requisitioned and a special screening of *The Ambush* episode was arranged for the Australian entertainer who was completely unfamiliar with the creatures. Five days later Verity Lambert, displaying a forgivable lack of foresight, donated two of the BBC's Daleks to a Dr Barnardo's home near Ilford in Essex.

On 12th February David Whitaker received a special visitor. Mr A.R.Mills, the deputy editor of Frederick Muller Limited, discussed the possibility of publishing novels of *Doctor Who* stories. Whitaker assured him he would do all he could to gain formal BBC permission, unwittingly beginning a tidal wave of licensed products which still continue today. Negotiations continued with Frederick Muller Limited and a company called Souvenir Press throughout the spring, and Whitaker was soon able to answer the public's steady stream of requests for *Doctor Who* books with positive news. BBC Publications confirmed that their department had "no objections in principle" to Souvenir Press' *The Dalek Book* and Frederick Muller Limited's novel on 15th April. Once a deal was finalised, Whitaker got to work writing *Dr. Who in an Exciting Adventure with the*

On 7th January 1964, Donald Wilson kept Sydney Newman and Donald Ravenstock up to date on *Doctor Who's* progress by sending them synopses of Serials C, D and E. The document illustrates that at this point in the show's development these serials were *Inside the Spaceship*, *Marco Polo* and *The Hidden Planet*. Wilson's synopsis of the unmade Serial E remains the only formal transcription of the story known to exist.

Details on Serials "C", "D", and "E".

SERIAL "C" - 2 Episodes
director: Richard Martin
author: David Whitaker

After an explosion and a refusal by the controls to respond, Doctor Who suspects sabotage and he accuses Ian and Barbara of stealing a vital part of the machinery to blackmail their way back to their own planet and their own Century. Barbara discovers that the Ship is using a defence mechanism to prevent the Doctor directing it on a journey of eventual destruction. Peace is restored after bitter argument and the adventurers find they have landed on a snowy plateau. Susan discovers the footprint of a giant.

SERIAL "D" - 7 Episodes
director: Waris Hussein
author: John Lucarotti

The adventurers have landed in Cathay in the 13th Century, and are forced to join Marco Polo's caravan which is travelling to Peking. Marco decides Doctor Who's "Flying Machine" will be a fine gift to offer to Kublai Khan. Other members of Polo's caravan are Tegana, a Tartar war-lord, and Ping-Cho a young Chinese girl on her way to marriage with a man of seventy whom she has never met.

The journey through Cathay is beset with many difficulties and dangers and Ian and Barbara realise that Tegana is responsible for the worst of them. Tegana is, in fact, an assassin bent on murdering Kublai Khan. Proving Tegana's guilt and defeating his purpose, the adventurers re-possess their Ship and land in a country which, at first sight, could well be England. The cycling policeman they see on the scanner screen however, once out of sight, behaves in a most extraordinary fashion, a way which leaves no doubt that wherever the Tardis has landed, it is certainly not 20th Century England.

SERIAL "E" - 6 Episodes
director: ?
author: Malcolm Hulke

Without knowing it, the Space and Time Travellers have landed on a planet identical to Earth, the Tenth Planet on the other side of Earth's Sun. The glass of fashion has a different reflection, the mould of form an altered pattern yet both have sprung from the same roots as their counterparts on Earth. Thus, Doctor Who and his friends find themselves in a world where every parallel is in fact a paradox that comforts whilst it mocks. Primarily, the male sex is insisting on equality and the vote. The leader of the ruling (and female) class is, to all intents and purposes, Barbara's double. When Barbara is kidnapped by the male rebels, she is forced to assume her double's identity, while Doctor Who, Susan and Ian find themselves caught up not only in the violent struggle for male suffrage but in a web of intrigue and suspicion.

Frank Cox ultimately joined Richard Martin as another director on *Inside the Spaceship*, while *The Hidden Planet* was of course dropped altogether. It was replaced, at very short notice, by Terry Nation's *The Keys of Marinus*.



A Dalek ponders its Christmas shopping on the creatures' first promotional trip. Shepherd's Bush, 23rd December 1963.

Daleks - an elaborated adaptation of Terry Nation's initial seven-part serial first published on 12th November. The book includes the added attraction of a reinvented introduction to the series and its characters (possibly drawing on C.E. Webber's *The Giants* for its inspiration) and the hint of a romance between Ian and Barbara, itself an ironic flagrance of Whitaker's own *Doctor Who Writers' Guide*.

But in early March, Whitaker's thoughts were still firmly rooted in the problem of finding workable scripts quickly. Shortly after Terry Nation delivered the final episode of *The Keys of Marinus*, Whitaker wrote an enthusiastic letter to Nation's agent, Beryl Vertue, at Associated London Scripts: "Terry has written an excellent six part serial for us," it began. "I shall be getting in touch about a third serial very shortly." A few days later *The Daily Mail* leaked the news that the Doctor was destined for a rematch with his most celebrated foes.

David Whitaker's daily diary reveals the full extent of the efforts he went to maintain and expand the growing *Doctor Who* phenomenon. As well as working on his own ideas for a historical story (a serial set in sixteenth century Spain after the Armada) he continued to seek out new talent. On 16th March, a typical day, he deferred a discussion about John Lucarotti's forthcoming *Aztecs* scripts, arranged to see new writer Dennis Spooner to "talk about French Revolution subject", visited the rehearsals for *The Keys of Marinus*, noting that the "cast like (director) John Gorrie" and sent a batch of photographs to A.R.Mills at Frederick Muller Limited. The rehearsal shots from the Dalek story that Whitaker sent the publishers were interpreted by artist Arnold Schwartzman so literally that Whitaker's forthcoming novel would feature pictures of William Hartnell occasionally out of costume.

With much of the first series of *Doctor Who* now falling into place, Whitaker continued to draw upon old themes to find workable scripts. After interviewing up-and-coming writer Louis Marks, the two planned a four-part story where "the four major characters are reduced to Lilliputian size..." On 23rd March Whitaker formally expressed his wish to purchase Marks' storyline and commission him to write the serial which would ultimately be recorded as *Planet of Giants*. Whether Marks initiated

the story entirely by himself is unknown, but it would certainly be something of a coincidence considering the unsuccessful development on the theme by 'Bunny' Webber and later Robert Gould.

By the end of the month Robert Gould's developmental work on *Doctor Who* had come to an end following a formal complaint the writer had raised about the content of Terry Nation's *The Keys of Marinus*, and in particular the "live vegetation" element from the third episode, *The Screaming Jungle*. David Whitaker put together a detailed report on the dispute for Donald Wilson, compiling it from his and Terry Nation's diaries. The story editor vigorously upheld the originality of Nation's ideas, and it would appear that Gould's complaint was not vindicated – the similarity between the two writers' current ideas being put down to coincidence.

The loss of Robert Gould and any potential storylines he would have offered was, by now, less of a crisis than it would have been several months before. With a promising storyline from Peter R. Newman about mind control (a story which would be developed into *The Sensorites*) in the pipeline, the first season of *Doctor Who* was shaping up well. Pleased at the progress her story editor had made in finding suitable scripts, Verity Lambert turned her attention to ways of allowing her team and cast to build up a backlog of recorded episodes, partly to allow a later break in the autumn and possibly also to ensure that the cast unrest of the spring wasn't repeated. On 7th April she proposed to Donald Wilson that *Doctor Who* took a six week break in transmission, from the 1st August to 5th September. "We would, of course, continue recording 'DOCTOR WHO' during this period," she added, "and, therefore, when transmissions commenced again on the 12th September, we would be ten weeks in hand." While she awaited Wilson's response, the resourceful producer began working with David Whitaker on a six-week replacement for *Doctor Who* which would run to approximately the same budget. Although a break in transmission would eventually be approved (although for different dates) Lambert and Whitaker were never called on to formulate a replacement for *Doctor Who*.

At Lime Grove studios, the actors and technicians who were now used to making episodes week-in-week-out remained largely unaware of the struggle to keep their show fuelled with good stories. The daily grind of such a labour intensive serial provided an all-absorbing challenge in itself and the recording of *The Keys of Marinus* in April was no exception. The recording sessions carried with them the extra rigours of depicting an athletic monster – all in a day's work for rubber-suited actor Peter Stenson. "The studio was unbelievably hot," the former Voord recently recalled. "Whenever we had a break they opened the huge scene dock door to let in more air from outside. One cameraman was particularly helpful and friendly and kept his camera on me all the time. My rubber boots had filled up with sweat so I squelched when I walked. I took the boot off and emptied a puddle of sweat onto the floor. They saw that in the gallery and got alarmed, other Voords were fainting.

"My big moment came," he continues. "I had to drag Kathy Schofield through a triangular door. Masked and with huge webbed feet I couldn't see that the stage hands hadn't opened the door properly so of course I tripped. I waited for filming to stop. It didn't. If you watch closely you can see the trip on film and all the poor actors with shaking shoulders getting on with the scene."

MISSION TO THE UNKNOWN

Presumably unconcerned with the rigours of studio-floor production, Sydney Newman nevertheless continued to keep a careful eye on *Doctor Who*'s progress. His advice to Verity Lambert does, however, sometimes appear confusing in retrospect. "May I encourage you to do something in future episodes of DR. WHO to glamourise the title, occupation, etc. of an engineer," he instructed her on 10th April. "Nowadays for a kid to want to become a scientist is really hot stuff, but to become a technologist or an engineer – which the country needs in millions – is without prestige. Engineers, of course, are people who repair cars, aeroplane engines, run atomic energy plants, etc. Another way of putting it is an emphasis on the applications of science rather than on pure science by itself. If you can help to do this I think it will do the country a lot of good."



"They wouldn't allow me to grow up," believes Carole Ann Ford. "I was fifteen and that was that. I was stuck with that age even though at least a year had gone by." The disillusioned *Doctor Who* star signs copies of *The Dalek Book* in Gamages, Holborn, November 1964.

It's probably fair to say that Verity Lambert's priorities lay elsewhere – namely in the continuation of *Doctor Who*. On 14th April David Whitaker provided his producer with a rough projection of the programme's second season, working on the assumption the show would be renewed for the full fifty-two week period:

The first thing of importance to say is that the fewer writers we employ the better. It is quite obvious that Terry Nation, for example, has improved in his approach to the serial and to the four running characters,



"If it all gets too technical, the children don't understand and they lose interest," said William Hartnell. "After all, it's an adventure story, not a scientific documentary. And *Doctor Who* isn't a scientist. He's a wizard." *The Aztecs*. Photo © BBC Video

although he had to write his second serial very speedily. I think a nucleus of writers would ensure that the characters did have growth and added dimension. What I suggest is this. That at some time in the summer when the plans are clear, we ask two or three writers to attend a Planning Conference. That we discuss which characters are going to continue in "DOCTOR WHO"; the way they are to develop and the subjects we would like treated. Then I think we should put authors' names beside certain serials and in this way we can have a grand plan of operations. Writers will be able to see a year's work ahead of them and will know in plenty of time what their delivery date situation is, and their subject, and finally it will be very much easier to devise the ending and the beginning of new serials when the writers are able to co-operate with each other. At the moment I am entirely responsible for the linking of one serial into another, and while this may work well enough I feel the more original ideas we have the better. If we are guaranteeing a year's work in the shape of say, a promise of two serials to a writer, then he is going to be prepared to contribute ideas to the project as a whole.

I recommend that we make Terry Nation the senior writer, insofar as future subjects are concerned. He has worked very well for us and his writing is obviously improving. His figures are certainly the highest so far of all the writers and my suggestion is that he be offered three serials in the new fifty-two weeks. Secondly, I suggest that there be a senior 'past' writer who is offered two serials. This will then leave five serials only, and I suggest that they are split up between no more than four writers.

Whitaker suggested opening the hypothetical new season with his own six-part Spanish Armada story. The only other three topics he specified for inclusion were an "Egyptian" story (four parts), an "American Civil War" story (six parts) and a "Roman" serial (four parts). Surprisingly at this late stage, provision was still being made for Anthony Coburn's *The Masters of Luxor* and Malcolm Hulke's *The Hidden Planet*. The two purchased scripts were provisionally pencilled in for inclusion as the second and sixth serials respectively in *Doctor Who*'s second year.

On 16th April, Donald Baverstock expressed his confidence in the production team and the series in the best way possible. He confirmed to Donald Wilson that he agreed in principle that *Doctor Who* should continue for another three months beyond the end of October, "providing you can assure me that, after a full examination of the problems ahead, you will find it possible to obtain a sufficient variety of good new story lines." Baverstock immediately set about contracting the principal cast.

Doctor Who had survived into its second year.

THE CENTRE

As *Doctor Who* tentatively reached for its second year of transmission it was, however, still without a full season's renewal and still without the confidence of some members of the BBC's top brass. Kenneth Adam, the BBC's Director of Television, had especially little faith in *The Screaming Jungle* episode of *The Keys of Marinus*. "I find other members of the board of management are rather worried about the line DR. WHO is developing," he told the team on 28th April. "The 'creepiness' is laid on rather thick and there are so many refugees from Africa or, if you prefer, the Eisteddfod wandering about. If it is to survive, it needs a touch of discipline - especially in the writing; they couldn't really be so stupid by now as always to split up the way they do when danger threatens. Even my three-and-a-half year old granddaughter remarked on it on Saturday."

"Donald and I were on to this three or four weeks ago," replied Sydney Newman. "I rather forcefully brought this to Verity's attention. The scripts are what is difficult."

The studios were also proving difficult for Verity Lambert. On 13th May she made a detailed complaint to Wilson about the appalling conditions she was forced to make her programmes under. "I am certainly not in favour of staying in (Lime Grove) Studio D, even if we are allowed to

do so," she concluded. "The restrictions on D involve technical facilities and working conditions. We have struggled along for six months in this Studio and have made compromises of all kinds. The sound equipment is inadequate, old fashioned and worn out. The cameras do not take any wide angle lenses or any zooms. The lighting equipment makes life almost impossible for any Lighting Supervisor and, because of the heat, unbearable for anybody else in the Studio."

Nowadays, it is clear to Waris Hussein why the programme was forced to spend so much of its early life produced under such conditions. "Because *Doctor Who* was not really considered A1, the BBC relegated it to Studio D at Lime Grove, with very few facilities, and if you can create something like Marco Polo's Gobi Desert in Studio D then you can do anything! Actually, that's why I find it sad that those episodes have been lost because I think they would have been very good examples to show people now of how you can do something with very little and do it well. People today are spoiled."

People then were simply angry. "Studio D has worked against all the best interests of 'Dr. Who'," Sydney Newman told the powers-that-be on 20th May. "(It) has tired the cast, has not allowed for sufficient camera rehearsal, the heat is unbearable, has no proper technical gimmicks, and so on. At any rate, I understand the deficiencies of the studio have been recognised and it is being withdrawn for use a Drama Studio. Studio G, because of its somewhat ridiculous proportions, is unacceptable. Riverside 1 or Television Centre Studios are what remain as being suitable. Unless the proper studio can be allocated for 'Dr. Who' from the start of 'The Return of the Daleks' I think it would be better that I recommend its cancellation. I can't bear to see this potentially marvellous programme go down the drain through inadequate support."

History doesn't record whether Newman was bluffing or not, but his later description of *Doctor Who* as "the series with more promise than any idea we have yet thought of" suggests he would have been reluctant to carry his threat through. The warning was nevertheless successful - *The Sensorites* followed *The Axtons* by being partially recorded at Television Centre and *Doctor Who* won its requested six-week transmission break in the autumn. Time, in Newman's words, to "lick our



wounds" and "consider the future."

The future, as Donald Wilson saw things, would not see a full cast contingent taking *Doctor Who* into its second year. His thoughts that summer were decisive and maybe even harsh:

If we are to lose any members of the cast - and our present thinking is that we may well drop the Jackie Hill character altogether and replace Carole Ann Ford with another younger girl - this must be decided upon in time so that we can write into the 'Return of the Daleks' serial (the last in the first year's programme) the scenes which will make these changes work from then on. This serial is at present being written by Terry Nation and he is naturally anxious for an early decision.

The thoughts behind Wilson's reasoning are unclear but Waris Hussein is able to throw some light on Jacqueline Hill's attitude towards the programme. "I have a feeling that Jackie agreed to do the series thinking that it probably wouldn't last more than a month or so - I don't think she had any idea it would go on for as long as it did."

Over the summer Verity Lambert pressed for a firm decision over *Doctor Who*'s post-January 1965 future as she was anxious to plan scripts around imminent cast changes. Jacqueline Hill of course stayed with the programme, but Carole Ann Ford's contract was not renewed beyond its outlined period.

By mid-August 1964, *Doctor Who* had received another tentative extension - this time taking it up until March 1965. Verity Lambert was now free to replace Carole Ann Ford, safe in the knowledge that there would be sufficient character development and contract time to make booking another actress worthwhile. On 17th August, she formally informed the BBC's artist management department that she intended to book Pamela Franklin on the same contractual terms as the three remain-

ing cast members.

Things however didn't go smoothly with William Hartnell, William Russell and Jacqueline Hill. They had been instrumental in transforming a modest tea-time adventure serial into one of British television's genuinely unexpected success stories. Their resultant demands for wage increases served only to incur the wrath of Donald Baverstock who, on 19th August, instructed Verity Lambert to "mention that if they were to hold to their demands for such very large increases, you might have difficulty in recommending a continuation of the series beyond January, with the same cast. Of the three, Hartnell and Russell would be more valuable to you than Jacqueline Hill."

The next day Elwyn Jones, the BBC's Head of Series, stepped in, recommending that William Hartnell should be re-engaged "with what is, after all, a comparatively small increase of twenty-five guineas per episode." He then went on to recommend that the services of Hill and Russell be negotiated at their requested (lower) margins. "If we fail with these negotiations," he added, "both will be written out at the end of the current serial." Perhaps understandably in the face of such hard bargaining, agreement was soon reached.

Carole Ann Ford's recasting was, however, beginning to prove problematical. For reasons unknown, by September 1964 Pamela Franklin was no longer being considered for the series and the TARDIS' teenage incumbent was now between two Liverpoolian girls – Denise Upson and Maureen O'Brien – who attended a camera test 14th September. Maureen O'Brien of course won out, making her debut in a script which was originally called *Dr. Who and Tanni* (the name of her new character) but which is now better known as *The Rescue*. The confusion over the new girl's ultimate name (which was of course Vicki) evidently spread to the BBC's contract department, who initially contracted Maureen O'Brien to play 'Susan'.

"As you can gather," Verity Lambert later told Donald Wilson in a letter, "things have been getting a bit fraught here."

THE FINAL PHASE

As *Doctor Who* neared the end of its first production year, the programme, its popularity and its spin-offs continued to grow.

What would have seemed unimaginable in 1963 was very much a reality in August 1964 as Daleks trundled away from the confines of Lime Grove, heralding their eagerly anticipated return in *The Dalek Invasion of Earth*. "We started at four o'clock on a Sunday morning," remembers director Richard Martin cheerfully. "We worked backwards starting at Trafalgar Square and getting the shots of the Daleks amongst the bollards... Then we went backwards down the Mall and by eight o'clock we were on Westminster Bridge and already the first buses were coming over and the police were beginning to shake their heads – they hadn't caught up

On 30th July 1964 preliminary plans were devised by the production office to dramatically accommodate the imminent departure of Carole Ann Ford. The following storyline was probably written by David Whitaker as a supplement to Terry Nation's existing storyline for a serial originally entitled *The Return of the Daleks*. When the serial was eventually recorded as *The Dalek Invasion of Earth* the character of David Somheim was renamed David Campbell.

PROPOSED ELIMINATION OF SUSAN FROM "DOCTOR WHO" SERIES

Doctor Who and his group return to Earth in the year 2042. They find the planet occupied by Daleks. The plague and famine that preceded the invasion destroyed 99% of the Earth's population. Nearly all who survived are prisoners in Dalek working parties.

In London one small group is attempting to overthrow the invaders. Doctor Who and his party become involved with this group. Prominent amongst them is David Somheim. In an early battle Susan becomes his companion.

The enormity of the world catastrophe has a marked effect on Susan's character. She grows more adult as she realises the individual is the society. She begins to find her place in time and space. David Somheim is dedicated to overthrowing the Daleks in order to build a new world. Some of his feeling is transmitted to Susan who, no longer a child, is unwittingly seeking an objective.

David and Susan fall in love. For Susan this presents another problem. She knows that sooner or later the space travellers must move on and that she must go with them. She must leave David behind. And she must forget her ideals of a new world. She is bound too tightly to her grandfather to think of leaving him.

However, Doctor Who is aware of her growing womanhood. He knows that he must make the decision as to whether she continues to travel with him or not.

In the closing scenes of the final episode, Susan prepares to leave with her grandfather. Inside the ship Barbara, Ian and Doctor Who prepare for their journey. Doctor Who watches Susan and David on the scanner, and then presses the control to close the doors. He talks to Susan telling her that she has grown up and that she no longer needs him. Susan, in spite of her sadness at saying goodbye to her grandfather, is happy to remain with David and to start her new life.

Inside the ship Doctor Who's sadness at leaving Susan is obvious to the others. They leave as soon as possible. During the course of their new journey they discover that there is a stowaway aboard, a fifteen year old girl whom they have already befriended. In spite of their concern, they know that there is no going back. In any case Ian and Barbara both realise that in time she may help Doctor Who to forget the loss of Susan.

It is possible that the fifteen year old girl who stows away in this storyline is Silda, the character who ultimately becomes Jenny in the transmitted version of *The Dalek Invasion of Earth*.



Terry and Kate Nation pose for the press with their pension. Their Maida Vale flat served as the location for *The Keys of Marinus* script conferences.

with us till then!" *TV Comic* began negotiations with the BBC to unwittingly begin the world's longest-running comic strip based on a television programme. Their first storyline, despite being met with a harsh response by Donald Wilson who dismissed it as "a direct crib of our Dalek serial", ultimately led to a highly successful tradition that is still with us today. November saw the publication of the first *Doctor Who* novel and, less than two months later, film producer Joe Vegoda confirmed rumours that a "comedy/suspense" movie based on the series was in the offing.

David Whitaker, however, wasn't staying with the team whose success he had been so instrumental in achieving. Among his last duties as story editor were contacting John Wyndham to see if he was interested in contributing the series, finally abandoning Malcolm Hulke's *The Hidden Planet* (partly on the grounds that Susan's departure would necessitate extensive rewrites) and rejecting Victor Pemberton's *The Slide* – an early version of a story that would ultimately be broadcast as *Fury from the Deep* in 1968. Perhaps David Whitaker's final task was to supervise the trailing period of his successor, Dennis Spooner, who assumed story editing duties when Whitaker's contract expired at the end of October.

On 20th October Donald Wilson once again found himself discussing a 'miniscule' story with Sydney Newman, although under very different circumstances to their discussions of the C.E. Webber series-opener just over a year before. "I am arranging to reduce the four-part serial entitled 'The Planet of Giants' to three parts," he wrote. "This is the 'Miniscule' story with which we must begin our new season and I am not satisfied that it will get us off to the great start that we must have if it runs to its full length. Much of it is fascinating and exciting but by its nature and the resources needed we could not do everything we wanted to do to make it wholly satisfactory. I would, of course, have preferred to start with the Dalek serial but at the end of this one Carole Ann Ford is written out and we cannot, therefore, have her appearing afterwards in 'The Planet of Giants'". Material from the dropped fourth episode, aptly titled *The Urge to Live*, was incorporated into *Crisis*, the serial's third and now final episode. *Planet of Giants*, a direct descendant of the serial first intended to open *Doctor Who*, eventually spearheaded its second season – a series of programmes which would gain some of the most consistently high ratings in the programme's entire history.

20th October also saw a party to celebrate the year's achievements held in the Bridge Lounge, Television Centre. As Verity Lambert, William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford toasted their hard-earned success, exhaustion and relief gave way to pride – an enormous amount had been achieved in the face of so much adversity.

In twelve short months the groundwork had been laid for the longest-running science-fiction series in the world.

Acting the Part

Virginia Wetherell

As the first of *Doctor Who*'s many 'alien beauties', Virginia Wetherell holds a very special place in the annals the show as Dyoni, the girlfriend of Thal leader, Alydon, in *The Daleks*. Philip Newman talked to her recently about that all-important piece of television history...

"I wonder," ponders Virginia Wetherell, as I suggest that as Dyoni or, to use her own words 'Mrs. Thal', in the first Dalek serial, she was one of the first alien female to appear on British Television, "Do you think I made history?"

We are seated in Virginia's fascinating emporium of Victoriana in London's Holland Park, which also doubles as her operational base as Trustee of the Ralph Bates Pancreatic Cancer Research Fund.

For as long as she can remember, Virginia always wanted to act. "My mother was a make-up artist at Pinewood Studios, so I was literally brought up there. It was in my blood – there just was never any alternative." Over the years, she has appeared in numerous theatre, film and television productions. But back in 1963, she had little idea that a show rather aptly titled *What Next...?* was to have such far-reaching consequences. "It was a late-night topical series which went out live. I was the presenter, and it was about the time they were doing the first

Doctor Who. In fact, I think it was a purely as a result of my being in the studio and having long blonde hair that I got asked to audition as Dyoni."

Virginia clearly recalls the feelings of everyone on the set towards the creatures who made their television debut in that story. "We all thought the Daleks were really silly. I remember the first day of filming when they were wheeled on. We were all obviously fairly fascinated with them, and were taking turns to climb in and fool about. We never thought that they would catch on. And that little set in Studio D, Lime Grove, was just like nothing else. It was very, very flimsy and the floor was terribly slippery, so we were always falling over!"

The Thals' rather original apparel caused a few problems too... "Oh, the costumes were hysterical! Blue plastic with holes in, and I had this funny head-dress with three little twigs on top and little mirrors. There was one take I remember where I had to be leaning over, stirring something in a cooking pot and then pull

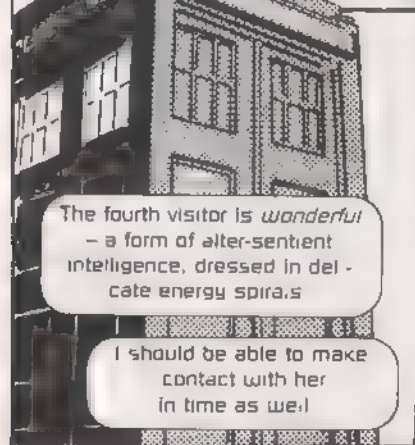
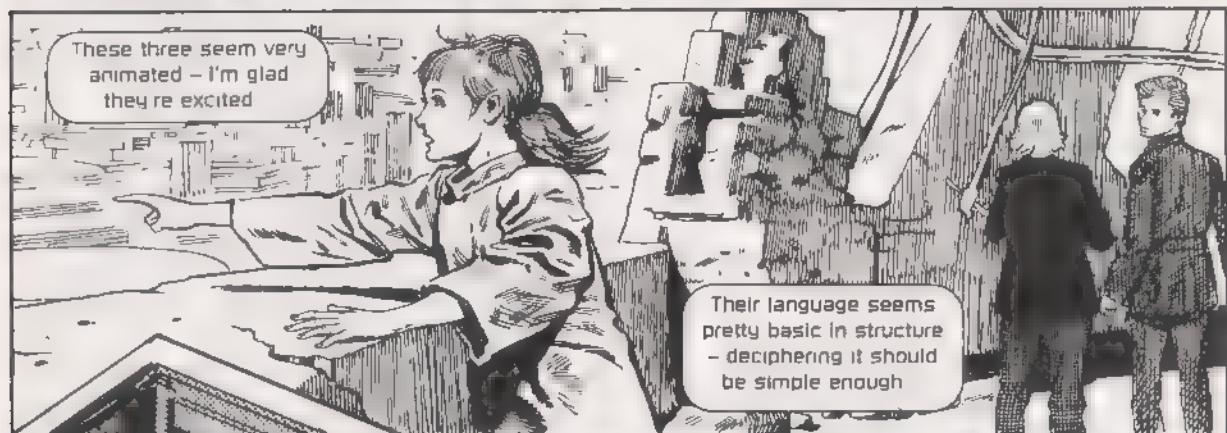
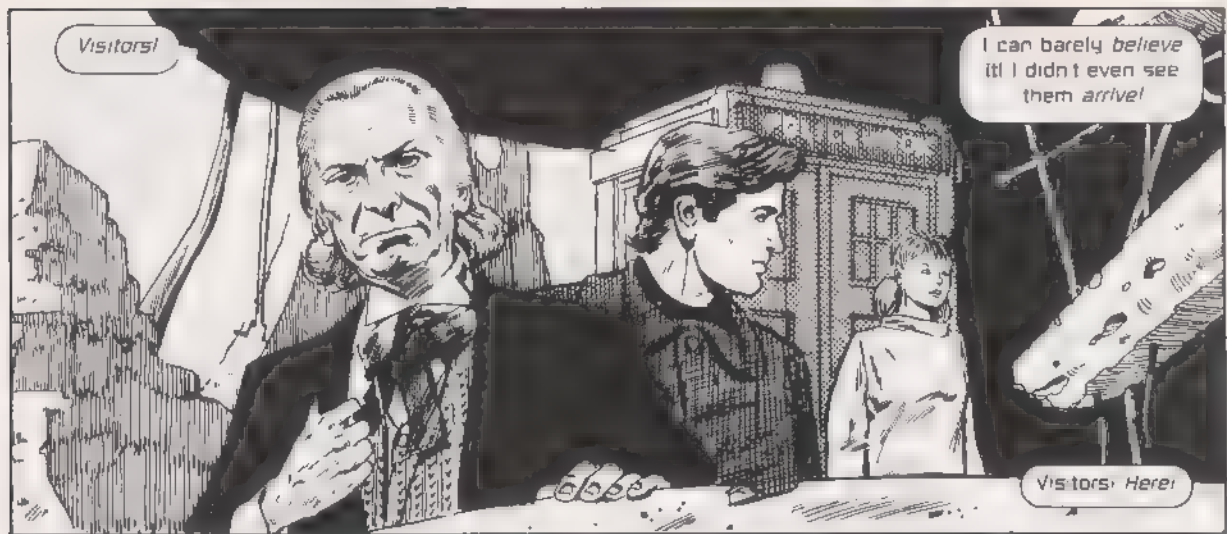
my head up and speak – only as I brought my head up, my head-dress caught in the behind of someone in front of me, and I couldn't get it out! Of course, I was convulsed in laughter and we actually had to go for another take, so I was terribly unpopular! But we had a fantastic amount of fun doing it and there was a wonderful family atmosphere. They were all lovely. Bill Hartnell could be a little bit crotchety, but I liked him; he was good fun. We just used to flirt outrageously! I think the only time he told me off was when I got the giggles with the head-dress and couldn't stop laughing. But then, when he realised what had happened, he got into it as well. When we'd finished filming, Verity Lambert gave a party, and I can remember scouring shops for some kind of robot-type thing that I could give her as a 'thank you' present. In the end, I tried to mock something up myself because there just wasn't anything suitable about. When you think of how it caught on, it's just ridiculous, isn't it? I mean, we literally had no idea at the time how big it was going to get."

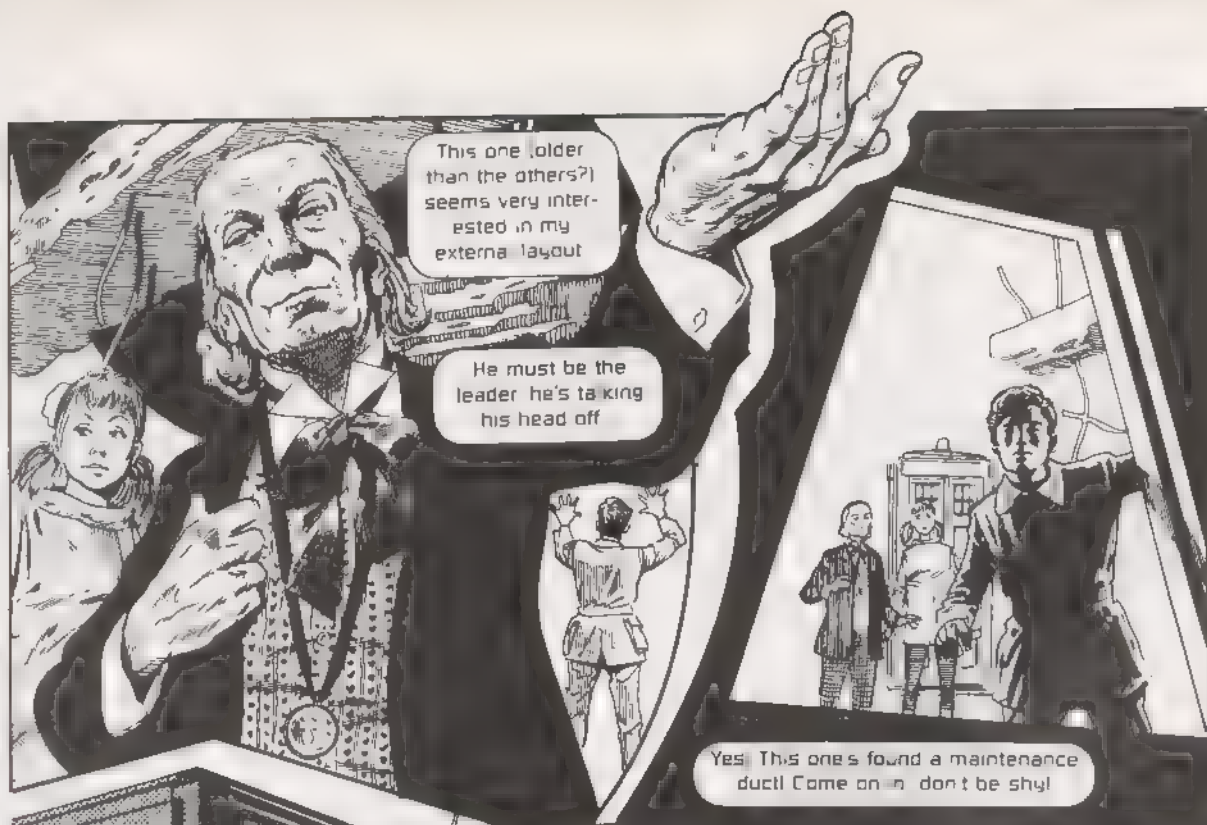
Virginia believes *Doctor Who* succeeded because "it was so different, so unique. And I like things that are a bit off the wall. I don't know why, I guess that's just my forte!"

Her role in *Doctor Who* led Virginia, perhaps somewhat appropriately, into the world of horror films, where she was to work regularly over the years. Indeed, it was on the set of *Dr. Jekyll & Sister Hyde* that she first met her future husband, Ralph Bates, the star of *Poldark* and *Moonbase 3*, who died from pancreatic cancer in 1991. Further information about the Ralph Bates PCR Fund can be obtained from: The Royal Masonic Hospital, Ravenscourt Park, London W6 0TN where all contributions are welcome. ❖



Alydon (John Leeson) and Dyoni (Virginia Wetherell) are taught a few things about war and violence by the First Doctor (William Hartnell) in *The Daleks*. Photo © Raymond Cusick





This one (older than the others?) seems very interested in my external layout

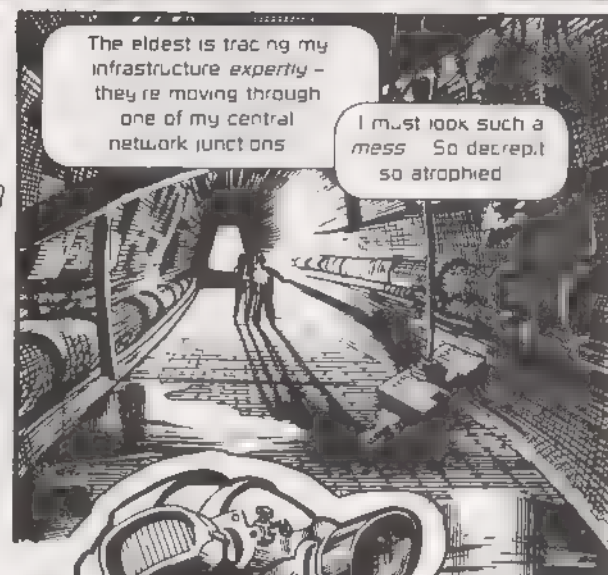
He must be the leader he's taking his head off

Yes! This one's found a maintenance duct! Come on in, don't be shy!



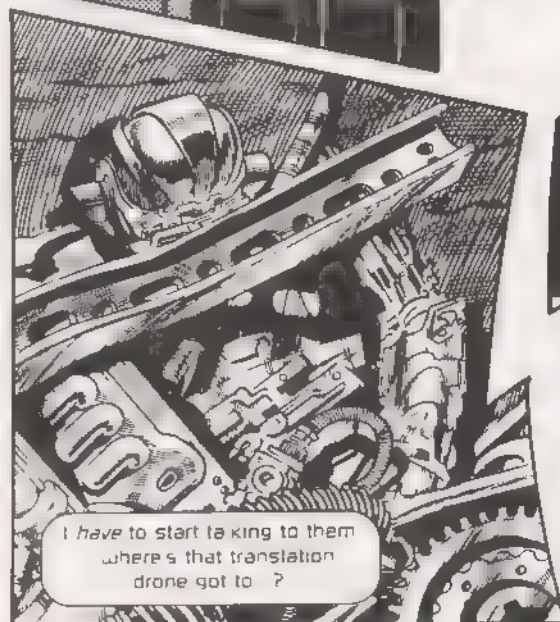
The fourth visitor seems to be staying put

Pity



The eldest is tracing my infrastructure expertly - they're moving through one of my central network junctions

I must look such a mess. So decrepit, so atrophied



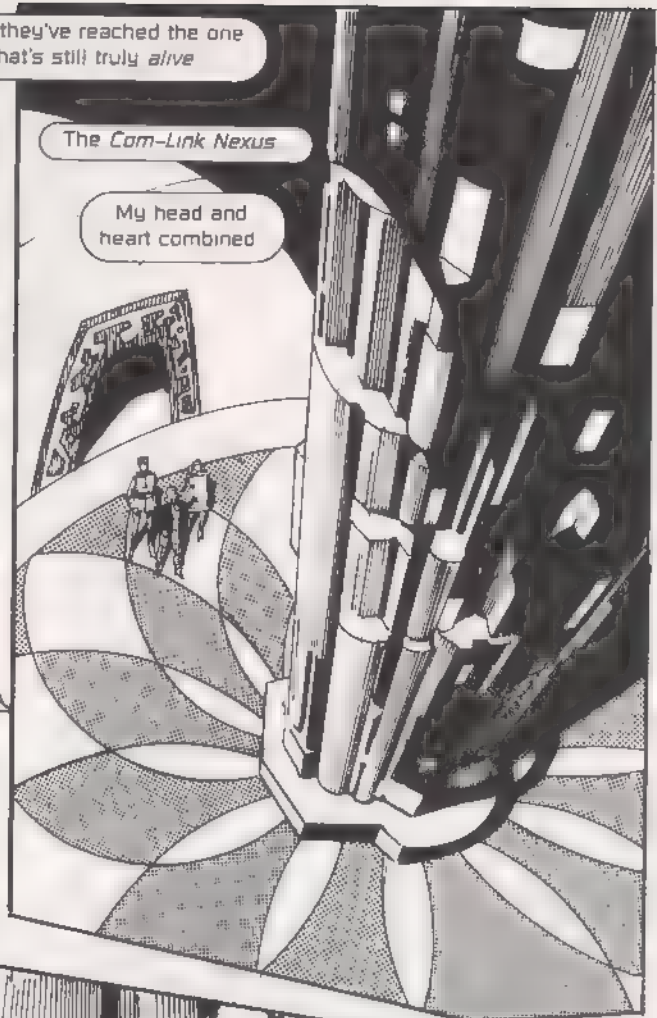
I have to start talking to them where's that translation drone got to?



Ah! Power up unkeap you've got work to do!

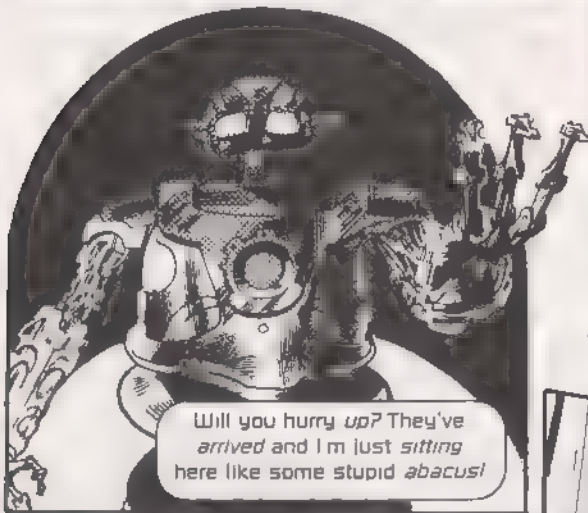


They're *here* – they've reached the one part of me that's still *truly alive*

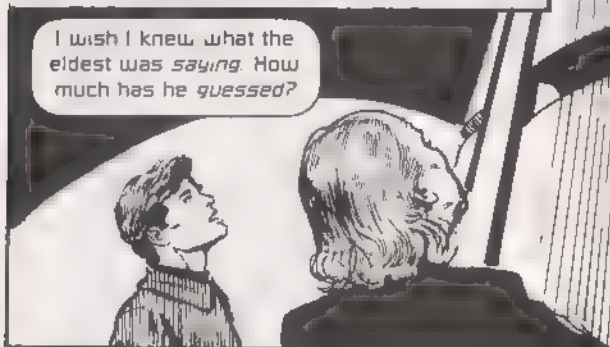


The Com-Link Nexus

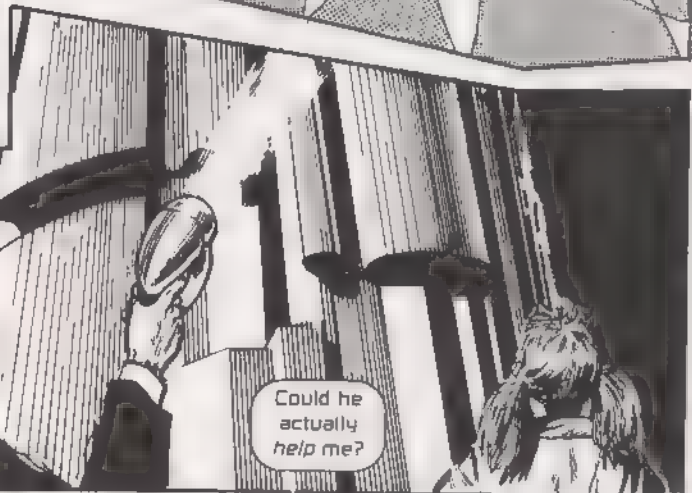
My head and heart combined



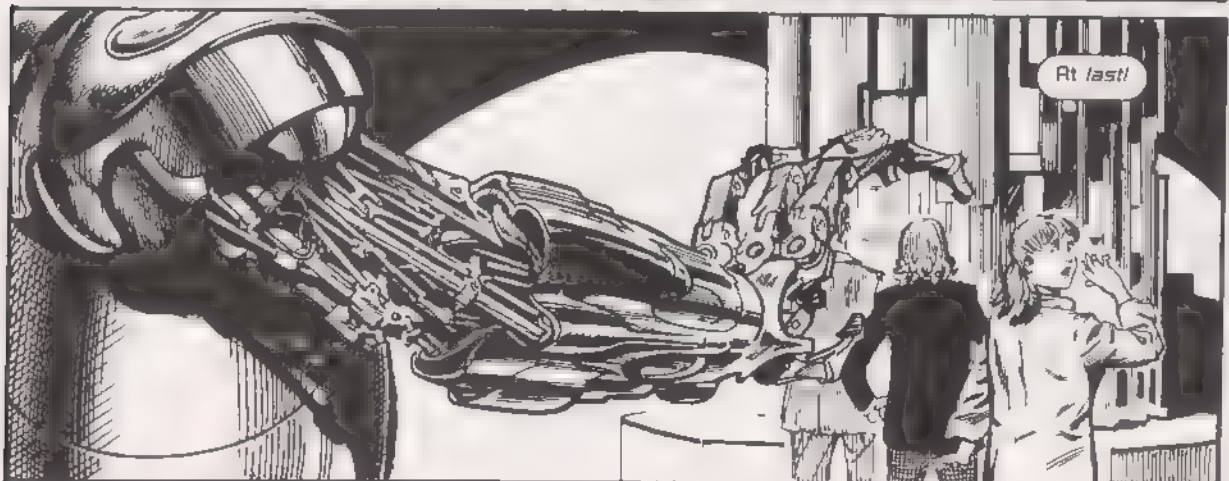
Will you hurry *up*? They've arrived and I'm just sitting here like some stupid *abacus*!



I wish I knew what the eldest was *saying*. How much has he *guessed*?



Could he actually *help* me?

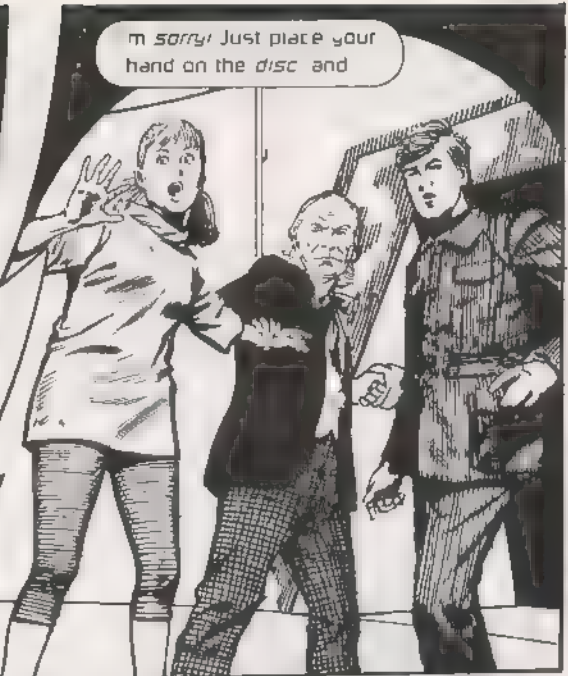


At last!

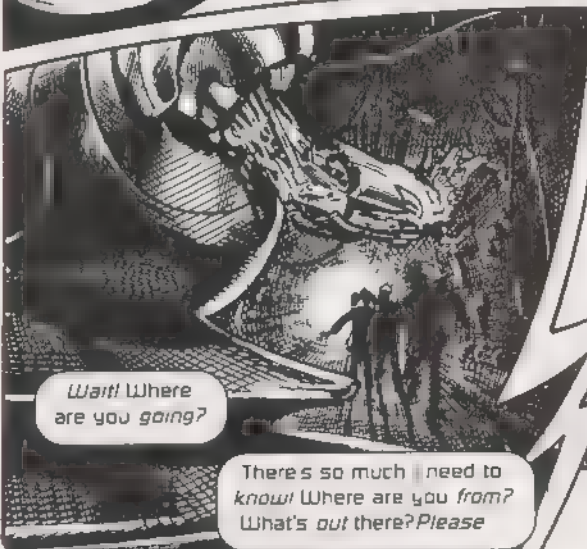


No come on! What's wrong with you? You're frightened of the drone? If that's

Stop screaming, for Chom's sake!

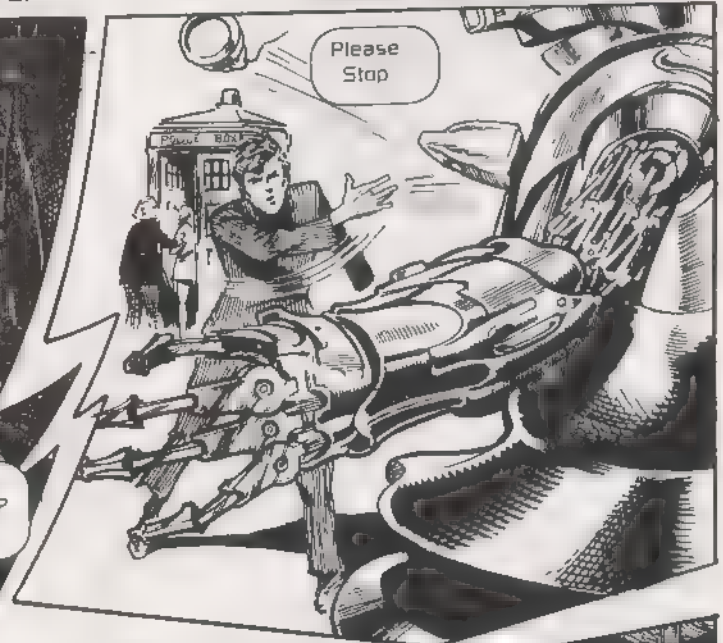


I'm sorry! Just place your hand on the disc and



Wait! Where are you going?

There's so much I need to know! Where are you from? What's out there? Please

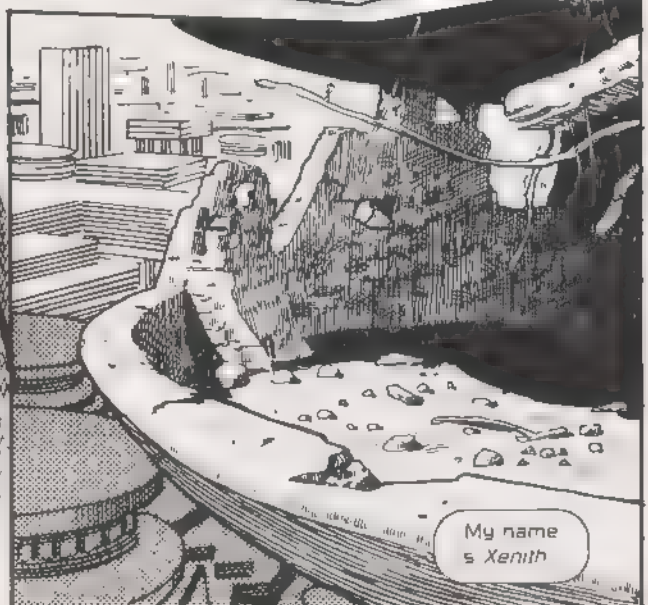


Please Stop



How can you just leave?

How?



My name is Xenith

The Sixties

One of the most striking and innovative aspects of Doctor Who in its early days was the famous title sequence. Dicky Howett shines a light on its creation...

What's the first thing you see at the start of a Sixties *Doctor Who* programme? The title sequence. So what is it you see? Is it the logo? The swirling mass of clouds? The white blobs? Actually, back in November 1963, the very first thing you saw at the start of the programme was Joe Starchie's pen-torch.

Confused? To start with you might well ask who is Joe Starchie and why does he feature in the history of *Doctor Who*? A BBC engineer (now retired) Joe worked during the Fifties and Sixties in the BBC technical 'back room' at Lime Grove. His job was to make sure that the pictures leaving the studio reached the home receiver in a good, viewable condition. This was not easy. In those days, most of the BBC equipment was old-fashioned and difficult to balance. Jokey stories about BBC engineers fixing cameras with bits of string and chewing gum are true!

Joe Starchie also worked at the BBC's Riverside Studios, in Hammersmith. This studio was the BBC's experimental test-bench for new techniques and equipment. As the Television Centre at White City was nearing completion all sorts of labour-saving and new-fangled electronic ideas were being tried out at Riverside. Amongst the schemes was a revolutionary system called 'one-man vision control'. This, as the name suggests, enabled the picture quality from all the studio cameras to be controlled by one man using a joystick arrangement. In the past each camera had to be constantly monitored and adjusted whilst on air. In practice, this meant that in a four-camera studio, at least four engineers were occupied, just twiddling sweaty knobs. With the introduction of better designs of camera with much clearer picture tubes, all the studio cameras could now be controlled by just one man. Anyway, that was the theory...

In order to try out the system Joe Starchie was given the 'one-man' task of controlling the pictures in Riverside Studio One. The show in production was *Quatermass and the Pit*. Unfortunately, the BBC changed their minds at the last minute as it was judged that the series was too important to risk on prototype and fancy techniques. Joe was quite disappointed. He had worked for a long time making his vision control joystick out of bits of scrap tin and wood.

Joe then moved to Studio H at Lime Grove and worked on the famous *Tonight* programme. In those days, the studio cameras were called CPS Emitrons. These bulky machines gave quite good pictures but their orthicon pick-up tubes were unstable. The tubes had a habit of 'peeling' on highlights. For example, if a bright reflection hit the camera lens, the picture would blob into white for a few seconds. Down in Engineering Control (called 'Racks') Joe Starchie had a constant battle to keep the cameras in order. Because *Tonight* was live, the cameras sometimes got tangled up and crashed into each other, upsetting delicate controls. Also, Joe's job wasn't helped when a Scottish singing duo called Robin Hall and Jimmy McGregor kept tilting their shiny guitars at the lights, causing the cameras to 'peel' live on air!

Later, this 'peeling' effect was put to good use on *Doctor Who*. The Dalek's extermination and other ray-gun effects were all made possible because the electronics in the CPS camera were, basically, sub-standard.

In August of 1963 Joe was shift engineer when Studio 4 at Television Centre was booked for an 'experimental session'. The designer, Bernard Lodge, was searching for a special effect in order to create a title sequence for *Doctor Who*. One electronic 'special effect' was called 'positive feed-back' or 'howl-round' (not 'howl-around' as some writers have slightly mis-termed it). In brief, the howl-round effect is caused when electronic cameras 'see' their own picture in a monitor and then repeat it, endlessly, in a closed loop. The shape and size of the 'effect' is determined by the exact positioning of the camera and the focus. Nowadays, this sort of effect is digitally conjured, but back in the Sixties it all had to be done optically and physically on the studio floor.

To get the howl-round effect, Joe Starchie lined up in front of a monitor and camera (an EMI type 203 image orthicon) equipped with a five-inch lens. He describes the result:

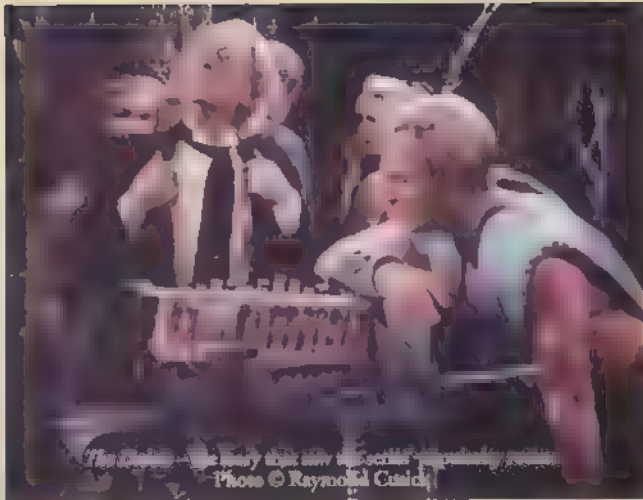
"I began the effect by keying the camera in on my pen-torch light. I waved it about for a few seconds and checked in the monitor to see the results. The image started to show positive feed-back. From then on I threw in everything I could offer. The most significant effect came when we reversed the scans in the camera. Everything the camera saw, it reversed. This gave the familiar twisting, swirling effect with a split down the middle. We achieved other effects which looked like headlights moving down a dark road, or blobs jumping about. There was a lot of stuff I had nothing to do with what was selected. I just made sure we got something.

The session, which lasted just an hour, was recorded continuously onto video tape in the basement at Television Centre. Afterwards, a number of the best effects were chosen by the designer and mixed in with the title. The title lettering "Doctor Who" was filmed later and not, as some reports suggest, recorded in the howl-round process on the same day in Studio 4. That day, only one camera was live, and that was exclusively for use by Joe Starchie and his powerful pulsating pen torch.



INTO THE VEIL OF THE UNKNOWN





William Hartnell already had thirty years' acting experience behind him when took on the mantle of the original Doctor. His enormous popularity played a crucial role in establishing the series' long-lasting success and, while he initially needed some persuading to join the series in 1963, it was with great reluctance that he relinquished perhaps his most important role in 1966.

Dying in 1975, Hartnell was denied the worldwide adoration and respect that the imminent emergence of *Doctor Who* fandom would have undoubtedly bestowed. His untimely death also denied the world's enthusiasts the chance to get to know the man who had his own fan club twenty years before he began *Doctor Who*.

While it is believed that Hartnell never gave a truly in-depth interview about his legendary role, on 3rd August 1965 he recorded an interview for BBC Radio's popular *Desert Island Discs* programme. While the tapes of the show have long since been wiped, an edited transcript of the interview survives. What follows is a special presentation of highlights from that document.

We are proud to present this unique insight into the man who was Doctor Who.

William Hartnell was born in Seaton, North Devon, in 1908. "I come from a very old family," he observed "there are three hundred years of us."

Had he followed in his father's footsteps, Bill (as he's known) would have adopted the family trade of dairy farming. "Not only was there no tradition in my family for the theatre, but it wasn't even my first ambition - horses were. Race-horses. I ran away from school at an early age. I had written to Stanley Wootton at Treadwell Hoys, Epsom, and got myself a job as an apprentice with him to ride and become a jockey. I suppose it was a year or so after that I started to put on weight and Stanley Wootton said it wouldn't do and he thought I ought to get out and take up another profession. My second, immediate, desire was the theatre. Naturally I wanted to couple the two, but there it was - I was unable to do so.

Bill had already had something of a self taught grounding in theatre when he first came to tread the boards. "I suppose I associated myself with a lot of reading matter over a period - Shakespeare and other playwrights. And I was always in the school concerts and things like that. I was just mad keen on the theatre and horses, and those were the two things that I wanted in life.

"My first job in the theatre was luckily to be with Sir

Frank Benson, a wonderful Shakespearean actor and teacher whom we all called Pa Benson. I stayed with him for three years. I haven't appeared in Shakespeare since but I still want to.

"After I left the Benson company I was like any other actor I suppose. I had to take a job on tour and earn my living the best way I could, which I did. I was on tour doing once-nightly and twice-nightly shows for fourpence a week and living in back rooms. My first appearance in the West End was a very modest entrance on my part I think. I was an understudy when I first appeared, as well as being a sort of general dogsbody.

"I understudied such personalities as Ernest Truex in *Good Morning Bill*, which was a Robert Courtneidge production, and Ralph Lynn in his light comedies and farces. I also understudied Charles Heslop, who was in musicals, and Bud Flanagan, as well as Chesney Allen."

Bill's first speaking film appearance was in *Say It With Music*, a 1932 production which must have seemed very distant some seventy films later. "I must admit that I was two years in the crowd before I was ever allowed to appear in a film. I did numerous films, 'quickies' of those days. If you had ten pages of dialogue in one take and if you fluffed... well you had to ad lib and then carry on. There were no retakes - they couldn't afford it.

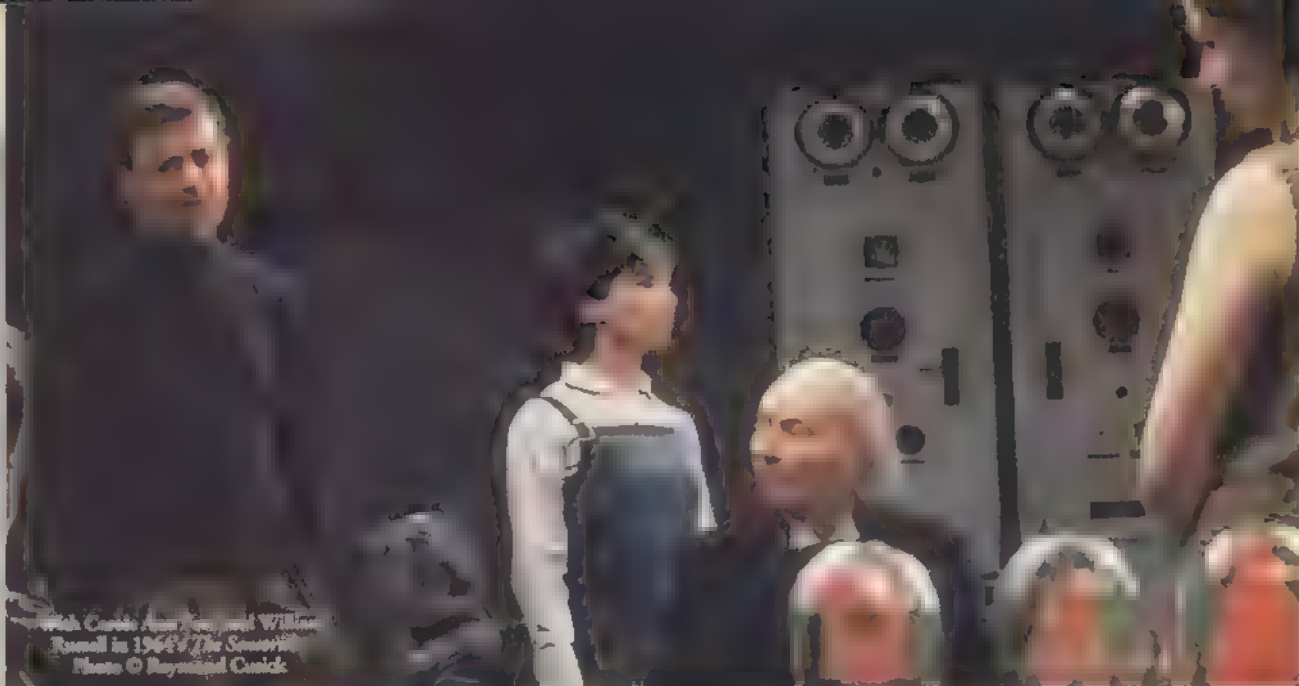
"I'd say my first big break in films would have been Carol Reed's *The Way Ahead*, in which I played the tough sergeant, Herbert. I believe the film is still held in the (government) archives at Whitehall."

Unfortunately, the success of *The Way Ahead* ultimately proved something of a millstone around Bill's neck. The actor found himself typecast as brutal army sergeants for some years - the irony being that while he served in the Second World War he never even rose to the rank of corporal. Fortunately, his film career did allow for admittedly minor variations on the old theme. "Another film I was very glad to be in was *The Yangtze Incident*, which was the actual story of the Amethyst. Richard Todd played the lead in that and I was the coxswain of the boat. I think it's a very fine film that I'd like to be seen shown again."

Bill's typecasting extended to his first major television role in 1957. He was, however, able to use the role of Sergeant-Major Bullmore in *The Army Game* to great comic effect. "I stayed with *The Army Game* for the first year, and then I thought I would give it a rest and try and do something else. I was away from it for two years making films again. And then I quite by accident met the producer again in a train one evening and he asked me if I'd come back to the show. So I said yes - at a price. He agreed and I went back for another year. Then I thought 'I'd better leave now before I do go into a mental home!'"

In July 1963 Bill was, of course, asked to play the lead role in a new BBC drama series called *Doctor Who*. After initial negotiations with his agent (his son-in-law, Terry Camcy) producer Verity Lambert and director Waris Hussein took the actor out to lunch, eventually persuading him to adopt the part that would transform his career. Although Bill initially had concerns about entering into another weekly serial after the rigours of *The Army Game*, his desire to shake off his typecasting eventually won through. "All my life I've wanted to play an older character in films," he affirmed, "and I've never been allowed to, except on one occasion prior to being offered *Doctor Who*. After a second reading Lindsay Anderson offered the part of this old boy in *This Sporting Life*, where the lead was played by and shared with Richard Harris and Rachel Roberts - both superb artists. I played this bore - all out of work, on the dole, ill old man called Dad who had a great ambition in earlier days to be a good professional rugby player, and to make a success of his life. Unfortunately he ended up in the gutter, as it were, and rather an ill and useless old man. But in this boy he saw something - something of himself. Therefore he used his influence with the club managers and associates to get this boy a chance.





With Carol Ann Ford and William Russell in 1964's *The Smugglers*
Photo © Raymond Cusick

"It so turned out that, after playing Doctor Who for several months, my producer Verity Lambert, a very charming and lovable person, finally confessed to me that she'd seen the film and she had decided that there was her Doctor Who."

Two years into his latest role, Bill was finding the strain of making around forty episodes a year demanding, but felt the hard work had its compensations. "I love playing to children, because you can't pull the wool over their eyes. Nothing gives me greater delight because I think they are the greatest critics in the world. When they write to me you know it's the truth, the whole truth and nothing but the truth. They sometimes demand over and above what I can provide, but I send them a photograph, sign it, and answer some of their letters. One little child wrote to me not so long ago, saying how much she like the show. She ended up by saying 'When I grow up I will marry.' She was aged four and-a-half!"

Further typecasting, this time as the 'absent minded professor' was now of no concern to Bill, who was in his element. "*Doctor Who* leaves me no time to do anything else, and I think I'll be doing it for many years. They've pretty well given me carte blanche and as a matter of fact Verity has said 'when the time comes we will give you a bath-chair free.' I said 'I might take you up on that one day'."

On the subject of hobbies that might come in useful on a desert island, Bill was rather less positive. "I don't really have any hobbies. I think my hobbies are reading and fishing. Fishing might be useful."

Although, of course, a rod would have to be constructed. "I think I can be effective with my hands now and again. I'm not a tradesman but I can use my hands."

Would he be proficient enough to build a raft and escape from the desert island? "Well now that's a different cup of tea isn't it? First of all one must find out whether the island is surrounded by sharks. I wouldn't want to be torn to pieces by sharks. I should want an even chance to get away. If I could make a boat and know that I was perhaps in contact of land of, what, five hundred to one thousand miles away, and I was able to fish well then I might perhaps make a raft or some kind of boat and take a chance."

Visitors to the BBC's mythical desert island

are also allowed one luxury and one book, as long as it isn't the Bible or by Shakespeare. Bill had definite preferences in mind for both items. "One luxury. Well I shouldn't need any clothes, and I don't think I should need any other humans around me. I should need something material value. So we'll cut out the thought of alcohol and we'll just put it down to cigarettes. Yes, I think a waterproof box of cigarettes - which may prevent me from going entirely mad. The one book that I

would like to keep by me because of my utter loneliness is *The English Social History* by G.M. Trevelyan. When he was quite young this man was a master of Trinity College, Cambridge, and a Professor of History. The book covers the six centuries from Chaucer to Queen Victoria and is a fund of information on the whole social life and outlook of this country." ♦

DESERT ISLAND DISCS Harrison's Choice

1) *Travis* by Paul Robeson with orchestra

sounds just like liquid poetry.

conducted by Antal Dorati.

near - into the veil of the unknown if you like.

Menuhin

Orchestra conducted by Hugo Rignold.

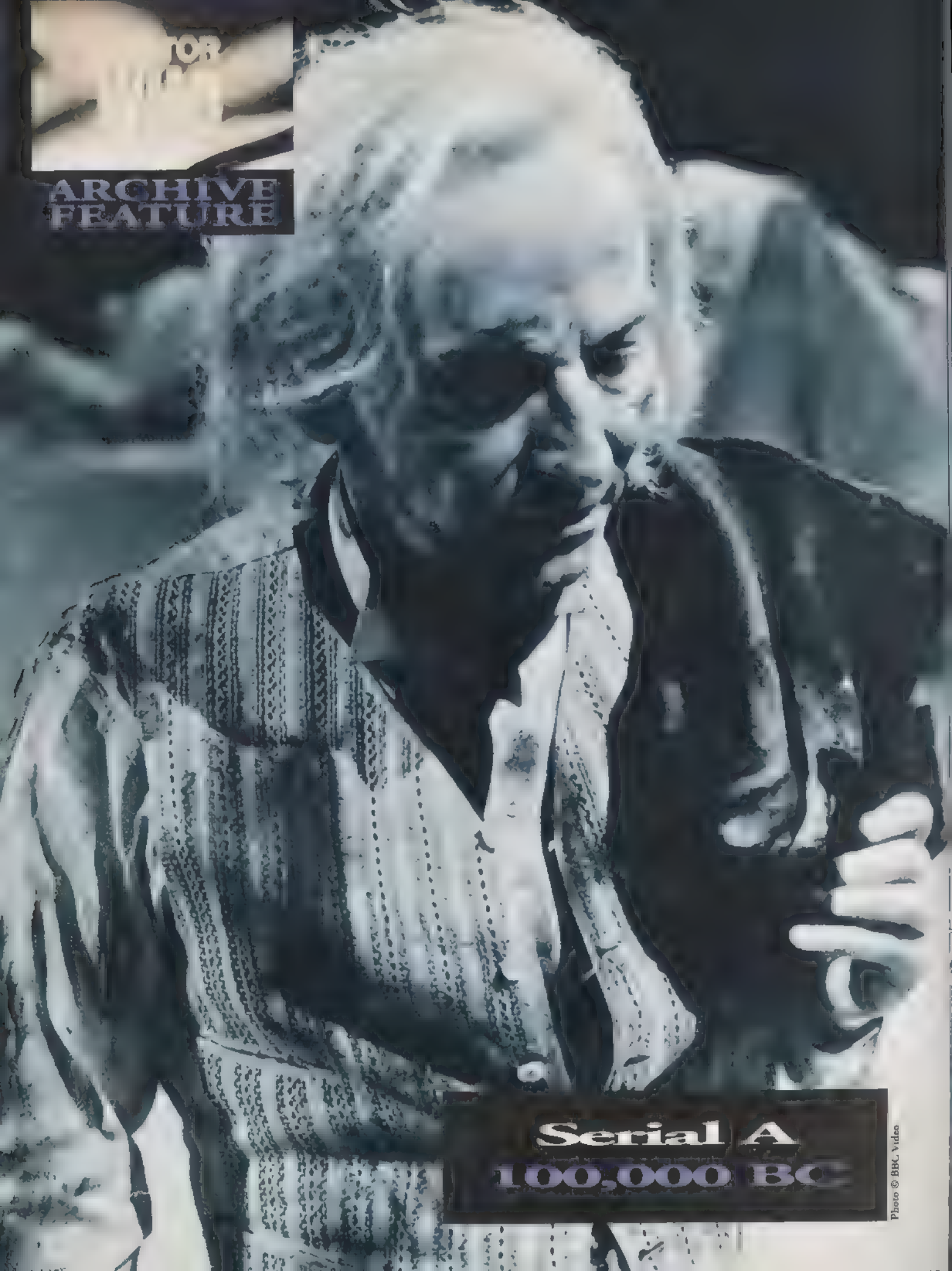
as much noise as we like I presume.

Polka Orchestra directed by Freddie Bretherton.

I chose this because of my associations with the comedy and patter.

The *Great Dictator* by Charlie Chaplin.

This to me is quite something. This is full of the pathos and humour that is completely the man, Charlie Chaplin. I'd had a house but one record to take to the island with me. I would have to be this one.



FOR
ARCHIVE
FEATURE

Serial A
100,000 BC



**AN UNEARTHLY CHILD (drn: 23'24");
(Pilot A drn: 25'23"; Pilot B drn: 25'55")**

On a foggy night in London 1963, a policeman walking his beat near the premises of I.M. Foreman, Scrap Merchant at 76 Totter's Lane, fails to see the gates of the yard swing open to reveal a police public call box amongst the debris: a box from which a strange hum emanates...

After another day at Coal Hill School, science master Ian Chesterton and history teacher Barbara Wright discuss one of their pupils, Susan Foreman. Although the girl is only fifteen, she seems to know more about their respective subjects than they do, and Barbara has discovered that her official home address, where she lives with her grandfather (a doctor), is a junkyard at 76 Totter's Lane. Barbara suggests to Ian that they follow Susan home that night to see where she goes.

Waiting in Ian's car at Totter's Lane, Barbara says that on one occasion Susan thought that the United Kingdom had a decimal system, while Ian comments that in science she wants to work in five dimensions; time and space being the fourth and fifth. The girl enters the yard, but when the teachers follow moments later she seems to have vanished. The pair see the police box which seems to be alive, and are then rudely disturbed by an elderly figure dressed in the manner of an Edwardian gentleman. He is unhelpful in their search for Susan but then the girl's voice cries out from the police box which the old man had been trying to enter.

Ian and Barbara force their way into the police box to find Susan in a massive and technologically advanced control room housing a hexagonal console. The old man, Susan's grandfather, enters and has the doors closed. The teachers learn that this is the home of Susan and the Doctor, a craft called the TARDIS (Time And Relative Dimension In Space) which can move anywhere in time and space. The pair are exiled from another world to wander in the fourth dimension. Rather than let Ian and Barbara go to tell others what they have seen, the Doctor activates the flight controls.

Ian and Barbara collapse as the ship travels away from London, rematerialising on a barren landscape, over which falls the shadow of a man...

[The essential plot of both versions of the pilot is the same as the transmitted version, although the dialogue differs notably in the later scenes set in the TARDIS. In the pilot the Doctor is not dressed as an Edwardian gentleman.]



THE CAVE OF SKULLS (drn: 24'26")

Nearby, a group of cave people watch their leader Za trying to make fire with bones and sticks. Za's father died without passing the secret of flame to his son, and the Old Woman says that maybe the stranger, Kal, will be a better leader. An older man, Horg, is considering giving his daughter, Hur, to Kal instead of Za.

The travellers venture outside the TARDIS, with the Doctor concerned that his ship is still in the form of a police box. Moving away from the others, the Doctor lights his pipe and is attacked by the watching Kal, who takes the old man back to the cave settlement and demands that he makes "fire come from his fingers".

Ian, Susan and Barbara discover the Doctor's abandoned pipe, hat, notebook and geiger-counter, and try to find where he has been taken. Kal orders the Doctor, as a messenger of their god Orb (the sun) to make fire, but the old man has no matches left. When the other travellers arrive there is a scuffle in which all are captured, and placed in the Cave of Skulls, to be sacrificed the next day. The quartet are bound and placed in a large cave full of skulls that have been split open...

THE FOREST OF FEAR (drn: 23'38")

That night as the tribe sleep, the Old Mother steals Za's flint knife and frees the travellers, telling them to leave and not pass on the secret of fire. The woman has been seen by Hur, who wakes Za. By the time Za can enter the Cave of Skulls the travellers have gone, so he and Hur set off in pursuit out into the dark forest.

The travellers move on through the forest trying to get back to the TARDIS, and then hear Za being attacked by a wild animal nearby. Although the Doctor is set to abandon the caveman and the weeping Hur, Barbara is determined to clean his wounds and help him. The group decide to carry Za back to the Ship on a stretcher.

At the caves, Kal has awoken and found the sacrifices gone, killing the Old Mother when she admits to releasing the travellers. Kal then accuses Za of killing the Old Mother and trying to steal the secret of fire, with Horg proclaiming him leader.

The travellers leave the forest to see the TARDIS on the plains, and are then confronted by Kal and a group of tribesmen...

THE FIREMAKER (drn: 24'22")

The cavemen take the group back to the settlement where the Doctor points out that Kal's knife has blood on it, showing that he murdered the old woman. Kal is cast out of the tribe, and Za becomes leader. However, Za is convinced that the travellers are from another tribe who have the secret of fire, and has them held prisoner in the Cave of Skulls again. Ian uses dried sticks and leaves to start a fire, to Za's delight. At that moment, the angry Kal bursts into the cave, and engages in a vicious struggle with Za. Za overpowers his opponent, and brings a rock crashing down on Kal's head. Za then emerges to confront his tribe with a burning torch.

Although they have shown the cave people the secret of fire, the travellers are still kept as prisoners. Susan comes up with an idea to use the burning torches and four of the cracked skulls to help them escape. When Hur ventures into the Cave of Skulls with meat for the prisoners, she sees four blazing skulls. By the time Za realises the trick, the TARDIS crew have escaped and are fleeing for the safety of the Ship. Once inside, the Doctor activates the console. The police box exterior fades away from the barren landscape before the astonished faces of Za and the tribespeople.

Inside the TARDIS, the Doctor admits that he cannot control the craft completely and they are unlikely to arrive in twentieth century England. The Ship lands and an ashen, alien forest appears on the scanner screen. The travellers go to get cleaned up before venturing outside, and fail to see the radiation meter on the console creep up into the 'DANGER' region and start flashing...





Doctor Who got off to a false start with the storyline for the four part serial, *The Giants* by BBC staff writer C.E. (Cecil Edwin) Webber. Webber had developed the format and characters for the show during May after discussions with Sydney Newman, Head of Drama and Donald Wilson, Head of Output Programmes. A document dated Thursday 16th May, 1963 listed the four regular characters as the aged time traveller Dr Who, a fifteen year-old schoolgirl called Sue, her science master Cliff and her history teacher Lola McGovern. An outline for the first episode of *The Giants* was included, explaining how after a Parents' Day at school, Cliff and Lola were to encounter Sue in the fog as the girl tried to help a strange old man - Dr Who - home. His home turned out to be a police box which housed a massive interior, and was a time/space craft that took the quartet back to Cliff's lab, but reduced them to the size of pinheads.

After Webber completed the synopsis of *The Giants*, (See DWM 209 for the detailed storyline) Newman reviewed it on Monday 10th June, saying that he felt the story was low on action, character and drama, also criticising the over-ambitious effects and the 'bug-eyed monster' concept of a giant spider. The storyline was later rejected.

During June, producer Verity Lambert and story editor David Whitaker formed *Doctor Who*'s production team. Donald Wilson appointed a replacement writer for Webber. This was (James) Anthony Coburn, a BBC staff writer and adaptor from Australia who had formerly worked as a butcher's assistant, he had joined the BBC's staff in December 1960. His brief was to develop a new four-part story retaining elements of Webber's original pilot script (indeed, Webber was paid for the first transmitted episode and is credited as co-writer on some documentation).

A FAMILY AFFAIR

It was apparently Coburn who decided that Susan should be the Doctor's granddaughter, feeling it was improper for an old man to travel around with a young girl for company. The earliest existing storyline for the 'First

Serial' by Coburn is very similar to the transmitted episodes, apart from the ending. Originally, the tribe became friendly after Ian made fire and the crew were allowed to return to their ship. The cliffhanger to the next story, *Doctor Who and the Robots*, which was also by Coburn, was to have had the ship landing near a vast mountain, with a huge Frank Lloyd Wright-type of building floating in mid-air.

By Friday 21st June, BBC Planning was ready to schedule the recording of *Doctor Who* once the first four scripts were available. The intention was to start recording on Friday 9th August, with a four week stockpile of episodes to start transmission on Saturday 7th September, the beginning of the BBC's new autumn season. If the scripts had not arrived by Wednesday 26th June, repeats of other series would be inserted up to a delayed debut on Saturday 19th October. The choice of recording venues at this time was Riverside Studio 2 or Lime Grove Studio D, the latter offering inlay effects vital to such a fantasy-based show.

Casting for the four regulars took place during June and July, with the characters of Cliff and Lola by now renamed as Ian Chesterton and Barbara Wright. The series format guide ended with two story outlines from Coburn. The first four-parter took the travellers back to 100,000 BC where the Ship would become damaged, to be followed by a six-parter set in the thirtieth century where only robots inhabit the world. Doctor Who was now described as being an escapee from the unpleasant life of the fiftieth century, with Susan now as the Doctor's granddaughter who likes the Earth of 1963. The director for the first serial was listed as Wans Hussein, a twenty-five year old Anglo-Indian BBC staff director.

Hussein had loved the theatre when growing up in India, and after graduating from Cambridge University joined the BBC as a trainee director. After six months, Hussein was assigned to work on the BBC's soap opera *Compact*, also directing episodes of *Moonstrike* and *Suspense*. Hussein then joined *Doctor Who*, and arrived as Coburn's scripts were under discussion. He was concerned about the inclusion of cavemen in the storyline, since he felt that to have them speaking English would be

unreal although to have them grunt was poor entertainment. Coburn, by this stage, was finding that his visions of the series were not in line with those planned by Whitaker and Lambert, and became increasingly disgruntled with *Doctor Who*.

Because of the delay with scripts, the BBC Planning Department were not forthcoming with help, necessitating action from Newman and Wilson to ensure that full co-operation was given, regardless of script availability. By Friday 28th June, *Doctor Who* had been allocated a half-hour slot starting on Saturday 9th November at 5.20pm. By Tuesday 2nd July, a plan was devised for the period up to transmission with Hussein recording a pilot episode on Friday 27th September. Two weeks later there would be three days filming on Serial A, with Hussein re-recording the first episode of Serial A on Friday 18th October for broadcast on Saturday 9th November.

After his initial work on *Doctor Who*, Coburn left the BBC to go freelance in late June 1963. A scene breakdown on 'First Serial' around this time covered the first four episodes: *An Unearthly Child*, *The Fire-Maker*, *The Cave of Skulls* and *The Dawn of Knowledge*. At this point, the travellers still left peacefully, and Doctor Who was to explain that he overshot the twentieth century in his Ship because of the extra weight of Ian and Barbara. Coburn was commissioned to complete his serial on Wednesday 3rd July, 1963, with Whitaker contracting him for the further six episodes on Monday 8th July - *The Robots*, later retitled *The Masters of Lucor*. The writer was asked to deliver the revised scripts for both stories by Monday 23rd September at latest, and the script for Episode One of *The Tribe of Gum* (as the debut serial was now called) was with Whitaker by Friday 12th July. The regular characters and the premise were to be the property of the BBC, a fact made clear in Coburn's contract.

INITIAL IDEAS

An early draft of the first episode bore various differences to the transmitted version. There was far more of a romantic link between Ian and Barbara, and in the scene where the teachers discussed pop music with Susan she was listening to Ollie Typhoon (real name Fred Grub) and swaying around in a frantic trance. At this point it was suggested that the opening caption slides on the title sequence would read 'The Tribe of Gum', 'Episode One: An Unearthly Child'.

Existing documentation shows that an experimental studio session took place on 19th July 1963 in Lime Grove Studio D involving a prop police box, cameras and vision mixing, and was possibly an early attempt to achieve the materialisation of the TARDIS in studio. A promotional document issued on 30th July named the first serial as *Dr Who and the Tribe of Gum* and stated that the series would start transmission on Saturday 16th November, providing the pilot (due to be recorded Friday 27th September) was successful. Since Lambert and Whitaker still had doubts about Coburn's first episode, Alan Wakeman was also asked to write a pilot episode - entitled *The Living World* - which was ultimately dropped in early February 1964. BBC staff director Terence Dudley recalled also being asked to provide a possible replacement first episode.

The following day, the four regular cast members - William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford - were issued with their contracts for the pilot and batches of options for the first fifty-two episodes. They could be dropped by the BBC after the seventh/eighth episode (depending on whether the pilot was transmitted or remade with a decision to be made by 3rd October), the twentieth episode (to be decided by 7th November), the thirty-sixth episode (to be decided by 2nd January, 1964) or complete the whole season (to be decided by 26th March, 1964). It would not be possible for them to leave unless allowed to by the BBC.

The opening titles were shot on 35mm film on Tuesday 20th August, 1963 at Stage 3A of Ealing Film Studios and at the BBC Radiophonic Workshop, work progressed on both Ron Grainer's theme tune realised by Delia Derbyshire (replacing the originally commissioned score by Les Structures Sonores) and the TARDIS take-off sound effect by Brian Hodgson. On 10th September, a revised pilot script was sent out to the cast. In terms of the first script, Coburn had Susan saying that she created the name TARDIS as standing for Time And Relative Dimension In

Space (with Dimension in the singular as it would remain for the first few years of the series) as she does in the transmitted version. A further experimental studio session took place in one of the BBC's electronic recording studios on Friday 13th September 1963, a fortnight before production was planned to begin in earnest. By Monday 16th September, it was still possible that the pilot could be remade at a later date if not suitable for transmission.

The music for the pilot was recorded on the evening of Wednesday 18th at the BBC's Camden Theatre. Norman Kay provided around sixteen minutes of music for the first four episodes, although it is possible that more was composed. This was performed by the Norman Kay Ensemble of seven musicians, conducted by Kay himself.

MAKING THE PILOT

Filming for the pilot and some test effects shots for other episodes of the first serial was done on Stage 3A of the BBC's Television Film Studios at Ealing on Thursday 19th. 35mm film was used for all these inserts which would be played back during recording in the electronic studio at Lime Grove and transferred to 405-line videotape with the rest of the programme. Filming was also done of the police box on the false perspective set of a barren landscape for the first and last episodes. The only actor appearing on film was Leslie Bates, an extra hired to cast the shadow across the landscape in the final shot of *An Unearthly Child*. The other shot was an experimental sequence of the TARDIS fading away due to film editing (which could not be done on videotape), with spears flung 'through' it into the sand. The TARDIS roof light continued to flash well after landing in the film sequence that closed *An Unearthly Child*. Another film sequence used a photocaption showing a high-angle view of urban buildings, suggesting London. After the photocaption moved into the distance to show the departure from the city, an extended version of the opening title sequence feedback effects was used to demonstrate the TARDIS travelling through time and space.

Friday 20th September was the day of the show's promotional photocall held at 3pm in the photographic studio at the BBC's Television Centre. Rehearsals for the first episode took place on Saturday 21st and Monday 23rd to Thursday 26th. These were not done on BBC premises, but at a Territorial Army Drill Hall at 239 Uxbridge Road, Shepherd's Bush.

An Unearthly Child was taped in Studio D at the BBC's Lime Grove studios on the evening of Friday 27th September 1963. In 1963, the standard schedule for a day in studio was as follows: setting and lighting from 8.30pm (continuing from the previous night), camera rehearsals from

10.30am, an hour for lunch from 1pm, and then camera rehearsals again through till 7pm. After an hour for dinner and thirty minutes for sound and vision line-up, recording on two-inch videotape took place from 8.30pm to 9.45pm.

A total of seven sets were required in studio for the first episode: Totter's Lane which led directly to the junkyard itself, the interlinked corridor, science laboratory and classroom sets of Coal Hil School, the TARDIS interior and a small set of police box doors. The latter formed a separate set to allow Barbara to walk through the doors from the junkyard into the TARDIS. This was the only planned recording break of the evening, coming just before the main TARDIS scene. Its purpose was to let the cast move from the main yard set to the 'flat' of the

TARDIS elsewhere in the studio that would then give them access directly to the control room set. The TARDIS prop was given a removable lock as used by the Doctor, who shone a torch into the cavity behind it to open his Ship's doors.

The designer assigned to the serial, the late Peter Brachacki, was reportedly not particularly keen to work on *Doctor Who* and produced the set for the TARDIS in discussion with associate producer Mervyn Pinfield. Brachacki had reasoned that as there was only one 'pilot' (the Doctor) there should be a central hexagonal control console. This was the centrepiece, incorporating a transparent column that could rise up and down when driven by a motor or compressed air (originally Brachacki wanted the column to rise fully and then rotate when in flight, not rise and fall). Housed inside this were flashing lights and a rotating mecha- ▶



nism, and the whole prop was powered by a cable from the rear of the set which was taped down to the studio floor. The console was constructed by Shawcraft Models of Uxbridge, and was also prone to failure.

The main source of lighting was a huge hexagonal unit that hung over the set. This was rarely used in subsequent serials as it was both too cumbersome to erect and causing problems for the studio microphones. The walls were made of wood and inlaid with vacuum formed PVC roundels, with other walls being photographic blow-ups of a three-inch square piece of plastic drilled with similar holes. Brachacki had hoped to make some opaque partitions go transparent at one point as the TARDIS travelled. The furthest wall was another photographic blow-up, this time of electronic components. Generally the set was painted a light green which would look white under the studio lights.

The opening title music ran to its full length on this episode, a complete one-minute forty-one seconds, with the closing credit music running for fifty-five seconds. After the initial scene of the policeman in Totter's Lane (during which the gates of the junkyard were pulled open with string), the opening caption slides reading 'An Unearthly Child' and 'Written by Anthony Coburn' were superimposed over the police box.

The tune played by John Smith and the Common Men on Susan's transistor radio was a piece of stock background music entitled *Three Gustars Mood 2*. Performed by the Arthur Nelson Group from a composition by Nelson and Raymond, just over a minute was used in three bursts during the recording (once in the classroom, with two shorter passages heard coming from within the TARDIS as the Doctor opened the door). Dialogue for Ian and Barbara during the flashbacks to the classroom in which they discussed talking to Susan was pre-recorded on tape by Hill and Russell, and in these sequences the camera showed the teacher's point-of-view on the school sets – the actors still being in Ian's car. Ian's car was never actually started in studio, the illusion of it stopping in Totter's Lane created by sound effects and camera movement.

Hartnell was apparently keen to maintain continuity regarding the operation of the TARDIS. Unfortunately, there were a limited number of switches available for the cameras to focus on – hence in all versions of the first episode the same switch Susan uses to close the doors is the switch the Doctor later uses to electrify the console.

Two photocaptions appeared on the TARDIS scanner screen during this episode. The first was of the tall building which merged into the film sequence of the Ship's departure and the second, seen on the Ship's landing, was an illustration of a barren landscape. Over the title sequence graphics used during the take-off sequence were superimposed shots of Hartnell and Ford. The episode closed with the film sequence of the TARDIS in the barren landscape. Over this was shown a roller caption of cast and then principle crew, during which the background image faded to black. The final two credits, those of producer and director, were mounted on separate caption slides and faded up one after the other when the roller had finished.

Time allowed the second section of the episode (from the recording break onwards) to be recorded twice, with a short false start on the second take and some additional sound effects (for clarity these shall be referred to as Pilot A and Pilot B). There were various mishaps during the recording. As Russell and Hill entered the classroom to see Susan listening to the radio, Hill's heel became caught in the door. Recording continued through this, even though Ford incorrectly delivered her line regarding John Smith and the Common Men's ascent of the pop chart by saying they'd gone from "two to nineteen" instead of "nineteen to two". The most notable problem though was with the TARDIS doors in the TARDIS interior set. Throughout the start of Pilot A, the stagehands were unable to get these to close together properly, and they could be seen opening and closing randomly in the background.

On Thursday 3rd October, Hussein requested that the final caption should be revised from 'Next Week: The Cave of Skulls' to 'Next Episode: The Cave of Skulls' with overseas sales in mind where screening may not have been on a weekly basis. Viewing the pilot on Friday 4th October, Newman and Wilson felt that it was not suitable for transmission. Newman told Lambert and Hussein that the debut of *Doctor Who* was too important to let the first episode air in its present form. The story needed pacing up, and Hartnell's performance needed to be softened. It

was decided that the opportunity of re-recording the first episode should be taken.

A NEW BEGINNING

For the remount and the remaining episodes of the serial, the set designer was Barry Newbery, as Brachacki had been taken ill. Since Newbery merely supervised the use of Brachacki's sets on the remake of *An Unearthly Child*, he was only credited on the three subsequent episodes. Newbery had studied at art school, and joined the BBC as a designer in the late Fifties after being an exhibition designer at Olympia.

The publicity photographs taken by Don Smith of *Radio Times* and Joan Williams of BBC publicity for *An Unearthly Child* were, unusually, not taken during the afternoon dress rehearsals on the recording day in studio. Instead, the four regular cast members posed on specially constructed mock-up sets of a schoolroom and a junkyard, forming scenes which did not appear in the finished episodes (such as the Doctor and Susan in the junkyard). These used the revised Edwardian costume for Hartnell, and also a different outfit for Hill from that worn in any version of *An Unearthly Child*.

Additional filming was done for the remaining three episodes of Serial A at Ealing Film Studios over Wednesday 9th and Thursday 10th October. This required the presence of the principle cast at Ealing plus guest stars Jeremy Young and Derek Newark and some extras. *The Cave of Skulls* required the two sequences of Kal looking at the TARDIS, and then the travellers

emerging from the ship. A sequence towards the end of *The Forest of Fear* saw four tribesmen rising up in the desert before the police box, this time at night. The same set also appeared for the departure of the TARDIS in *The Firemaker* after the travellers reached the Ship, narrowly ahead of the tribe. The barren landscape set was redesigned by Newbery for the longer action sequences: rocky terrain was built up on a rostrum, and sawdust was used as sand. The fire officers at the studios also complained about the tumbleweeds with which Newbery dressed the set. BBC publicity were on hand to take photographs showing the travellers' return to the TARDIS and the conflict between Kal and Za.

Several other sequences in *The Firemaker* were also pre-filmed, principally the fight between Kal and Za, with stuntmen Derek Ware and Billy Cornelius standing in respectively for Young and Newark in a fight choreographed by Ware. Cutaway close-ups showed the two actors and also the TARDIS crew watching the fight by torchlight. This sequence was actually directed by Douglas Camfield, Hussein's production assistant. Hussein's knowledge of film work was limited, whereas the enthusiastic Camfield had a grasp of it from other programmes, and worked out the action scene with Ware. Ware, who had trained as an actor at RADA, also advised on the editing of the sequence. Hussein had placed the sound of a carrot being crushed on the soundtrack for the scene in which Za crushed Kal's head, but Lambert decided that this should be removed. The walls of the cave set were made from hessian stretched over materials such as chicken wire and expanded polystyrene, although this made it quite hazardous with regards fire, and contractors using blow lamps in the studio almost set it alight. The skulls that littered the cave were vacuum formed, with around one hundred and fifty being made in all.

The other scenes on film were those of the TARDIS travellers escaping through the forest. For some of these shots, the actors ran on the spot in close-up, and stagehands brushed branches across their faces. The only other piece of film was a model shot of the strange deserted white forest seen on the TARDIS scanner at the end of the serial (this may have been filmed with the subsequent serial in the final week of October 1963).

An Unearthly Child went before the studio cameras again on Friday 18th October, 1963. If the pilot had been suitable for broadcast, this day would have been spent recording *The Cave of Skulls*, and indeed the additional cast members had been booked for a week's work. In terms of dialogue, the script had been reworked very heavily for the concluding scene in the TARDIS where the Doctor was less abrasive and Susan acted more like a young schoolgirl.

With the exception of Fred Rawlings (as the policeman), the same cast as the pilot episode was used on the remount, with slightly modified sets, the same pre-taped dialogue (with minor edits) and film sequences also retained. A short extra piece of music by Kay was played into the record-



ing studio for the Doctor's hurried activation of the TARDIS, but apart from this, all the other tracks hailed from the pilot. Only forty-eight seconds of *Three Guitars Mood 2* was used, since the tune was now only heard during the classroom scene. The main theme tune had been remixed by Derbyshire since the pilot episode, and was now without the thunderclap at the start of the titles. Dry ice was used as fog for the opening scene at Totter's Lane, and the sound effect of the humming TARDIS was far deeper and less obtrusive. The take-off sound had been modified by Hodgson to be more powerful.

In the TARDIS control room, several items of furniture had been changed – notably the removal of a glass bird cage and a large circular table. Many of the new props placed in the room instead would remain with the show for some years. The console itself had been largely rebuilt with the switch positions changed and a modified central column. The far wall of the room was now a series of panels with flashing lights instead of the photographic blow-ups, taking into account the requirement for it as the fault locator bay in the next serial.

A sequence with Susan drawing a hexagonal doodle in the schoolroom was removed, and instead replaced with her finding a mistake in a book about the French Revolution loaned to her by Barbara – during which there was an unscheduled recording break. Susan's reference to being born in the 49th century was removed, and replaced with the less-precise statement that she was born in another time and on another world. Some of the costumes and props were different from the pilot, notably Susan's clothing worn in the TARDIS scene, which was less futuristic and more like that of a normal schoolgirl. This time the episode closed with a slide caption reading 'Next Episode: The Cave of Skulls' over the film sequence of the TARDIS in the barren landscape, emphasising the episodic nature of the series.

The Cave of Skulls was taped in Studio D at Lime Grove on Friday 25th October. The new sets were the tribe encampment and main cave, the TARDIS control room and a small section of desert outside it (the police box itself was not needed), an area of rocks and sand dunes, plus the Cave of Skulls of the title.

The adult extras came from the Denton de Gray Agency and the four child extras came from the Corona Stage School (although they were different children from week to week). One of the cavewomen extras, Margot Maxine, was paid only for *The Cave of Skulls* in which she did not actually appear since at 3pm on the day of recording she refused to have her teeth painted black and walked out of the studio.

The title music on *The Cave of Skulls* ran to only thirty-four seconds, which would become the more traditional length of the opening credit sequence. The opening caption slides were superimposed over film of Kal staring at the TARDIS. Again, a photocaption of the landscape was used to represent the view from the TARDIS scanner screen. Only one recording break was scheduled again, after Susan and Ian walk out of the TARDIS with the film sequence following this.

INSIDE THE SPACESHIP

In the opening TARDIS scene, as the ship scanned its environment, the central cylinder rotated and flashed. The layout of the ship was different to the previous episode, with the double doors to the rear (leading to the barren landscape set) and thus eliminating the fault locator bay and scanner screen.

The script had the Doctor referring to one of the console instruments as the yearometer (reading 'zero') and as Ian addressed him as "Doctor Foreman" he retorted "Eh? Doctor who?" Susan pointed out that the Ship should have changed shape from that of a police box (saying it had previously been an ionic column and sedan chair) and the Doctor was seen to smoke a pipe. The closing caption slide 'Next Episode: The Forest of Fear' was superimposed over a shot of the cracked skulls on the cave floor.

The Forest of Fear, taped on Friday 1st November, required four sections of forest scenery which formed a single composite set in Studio D. However, a short thirteen-second sequence for the episode was recorded the previous evening on the forest set. This consisted of Newark, as Za, being attacked by the wild animal, seen from the animal's point of view. When edited into the main recording the following evening, this allowed

make-up, in the form of bloodied wounds, to be applied to Newark's chest. Violence was generally kept off screen, including the attack by the unseen beast during which the TARDIS crew and Hur were seen, and the killing of Old Mother by Kal.

After a re-enactment by the regular cast of the end of the previous episode, the opening title captions were superimposed over a shot of the flint knife held by Old Mother. This episode there were two planned breaks in recording. The first was after Za and Hur left the Cave of Skulls in pursuit of the TARDIS crew, and the second came after the Doctor's mutterings about his fellow travellers' determination to stay and help the wounded Za. The Doctor stated that he was not a doctor of medicine. The closing caption, 'Next Episode: The Firemaker' was superimposed over a close-up of Kal's face.

On Friday 1st November, a further press release detailed the first serial by its ultimate production title of *Dr Who and a 100,000 BC* (or rather just *100,000 BC* the *Dr Who and the...* prefix was used on most scripts up to 1970). On Tuesday 5th November, Donald Wilson was distressed to learn that, contrary to agreement, *Doctor Who* would not be on the front cover of *Radio Times* for its debut, with the apparent cause being lack of confidence from programme controller Donald Baverstock. Wilson asked that this decision be reversed, promising that the series was excellent and would run a long time.

The Firemaker was taped at Lime Grove on Friday 8th November 1963 and completed production of *100,000 BC*. The opening shot of Ian reprising the end of *The Forest of Fear* was recorded in front of a set of dark drapes in close-up to hide the fact that the forest sets were not in the studio that week. After a brief section of the film sequence showing the cave-men and the ship, the opening captions were then superimposed over a shot of Horg at the caves.

There were two scheduled recording breaks for the evening: after the scene in which Ian started to make fire, and just prior to the closing scenes

in the TARDIS (allowing the cameras to reposition). Lightweight stones were used in the scene where the Doctor incited the tribe to drive Ka out by hurling rocks. Some of the skulls were fireproofed, allowing the Doctor's party to place them on burning torches. The final TARDIS scene included the model film of Skaro on the scanner screen, and concluded with the caption 'Next Episode: The Dead Planet' shown over the radianometer on the console.

Although his initial agreement had been to provide the first ten episodes of the programme: an introduction and three episode historical and a six episode futuristic tale in *The Masters of Lucan, 100,000 BC* was to be Anthony Coburn's only televised work for *Doctor Who*. He died in 1978.

Few features about *Doctor Who* appeared in the press prior to its launch, the most notable being an item in the magazine *TitBits*, noting the fact that the show had been 'guaranteed' a fifty-two week run, and that the four lead actors would be in it from start to finish.

Saturday 16th November, 1963 saw the television debut of *Doctor Who* in the form of an Ampex videotape promotional trailer broadcast on BBC Television at 5.41pm, promoting the show's debut the following week.

On Thursday 21st November, a press conference to launch the show was held. Among those invited were the four regulars and David Whitaker. An *Unearthly Child* was given a half-page preview in *Radio Times* under the title of *Dr. Who* and with a photograph of Hartnell on the specially constructed junkyard set. A small item at the start of the magazine also had a shot of Hartnell and Ford together. Also on the Thursday, the BBC Home Service transmitted a radio trailer featuring Grainer's theme tune and a specially recorded dialogue by Hartnell introducing himself and his new series [see *DWM* 208].

Another trailer was shown on Friday 22nd November at 5.59pm, reminding viewers to watch the following day. A few hours later though, the television screens of BBC and ITV went blank and regular transmissions ceased. In America, President Kennedy had been assassinated. The news was received by the production team of *Doctor Who* at Lime Grove, then recording the second episode of the second serial *The Daleks*.

Doctor Who was scheduled in the 5.15pm slot on Saturday evenings, in competition with *Emerald Soup*, a thriller serial shown across all ITV regions.



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DOCTOR WHO

MAGAZINE™

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The destiny of Doctor Who

Exclusive SYLVESTER MCCOY Interview

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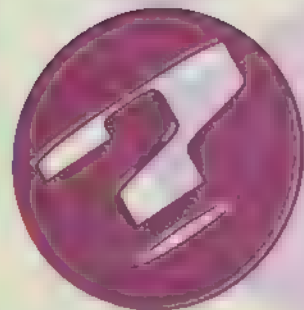
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THE DESTINY OF DOCTOR WHO



The final chapter of *Doctor Who* in the Eighties began with an explosion of optical wizardry: the TARDIS hurtling out of control through the space-time vortex, thanks to the machinations of the Rani and the miracle of computer animation. It was swiftly followed by the most striking title sequence in the show's history. In 1963 such technology existed only in the realms of science-fiction. It was a graphic demonstration of how much television in general and *Doctor Who* in particular had changed: the Sylvester McCoy era had arrived.

Almost immediately, the ground rules for the series seemed to alter. Formula routines such as lengthy TARDIS scenes and corridor-running were jettisoned. New script editor Andrew Cartmel encouraged fresh writing talent who, excited by the versatility of Sylvester McCoy's performance, produced a wide range of story styles. Viewers were treated to action (*Remembrance of the Daleks*), horror (*The Curse of Fenric*), farce (*Delta and the Bannermen*) and political satire (*The Happiness Patrol*). The spirit of experimentation in *Doctor Who* had not been so strongly felt since the early Sixties.

In many ways, *Doctor Who* seemed to come full circle during the McCoy era, time-warping back to its origins. After decades of being portrayed as a comfortable father-figure, the Seventh Doctor proved to be a far more enigmatic individual. As in the earliest stories, his motivations came into question. We began to once again see the Doctor through the eyes of his companions. The image was not always a reassuring one.

Likewise, the role of the companion, perhaps under-developed since the Hartnell era, took on a greater depth. Just as Ian and Barbara had previously taken the spotlight in the Sixties, Ace became a major focal point for many late-Eighties stories.

This half of the *Doctor Who Magazine* Summer Special features an in-depth archive on *Survival*, the last televised story to date, alongside an article on the creation of the title sequence, a four-page Seventh Doctor comic strip and a talk with the man himself, Sylvester McCoy. Sit back and enjoy, as we all await the Doctor's destiny in the Nineties...



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WE'VE GOT WORK TO DO

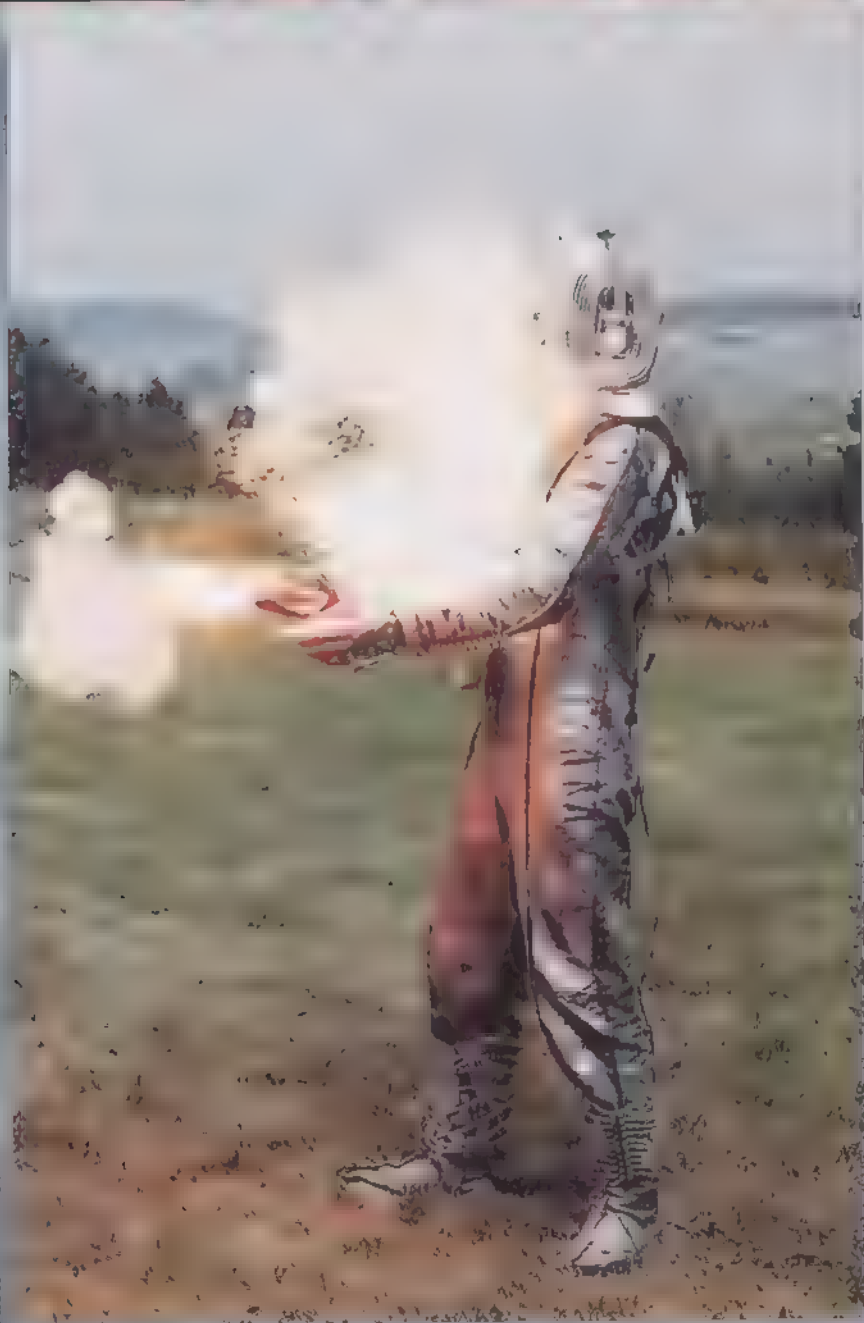


Photo: Mike Tucker

BBC visual effects designer Mike Tucker has worked on *Doctor Who* since *The Trial of a Time Lord*. However, with only a handful of omissions, he especially worked on the stories from the Seventh Doctor's era. Here he presents his own unique memories of those last three years of *Doctor Who* made by the BBC...

One of the great joys about working on *Doctor Who* is that it has no boundaries set upon it: everything, including the central character is changeable and thus it is an open pallet for any designer to play with. Nowhere was this diversity of style better displayed than in the three years that Sylvester McCoy was incumbent in the role of the Doctor.

Part of the reason that the styles were so wide over this period is that writers and script editor were only being given four stories a year – not much time to introduce and establish a new variation on the character of the Doctor. Sylvester himself admits that his first year was experimental, with both he and the writers trying to find a common ground. He also maintains that the absence of a TV 'leaned back' was

the reason that he fell back on comedic devices to carry him through his introductory stories. This clowning of the first season was later meliowed and intertwined with the much darker side of the Doctor that was prominent during his final stories. Indeed, it was Sylvester who suggested that his jacket be changed from cream to dark brown, a nod to the way that the character was developing.

VISUAL IMAGE

The visual style of the series was, however, established right from the very first story. Oliver Elms' computer generated title sequence was unlike any other seen in the history of the show; the new title logo designed to capture the 'comic book' feel of the series. This idea carried further than just the opening titles. Incoming script editor Andrew Cartmel was a great advocate of the graphic novel, and all new writers were encouraged to read Alan Moore's *Halo Jones* trilogy as background to the kind of feel Andrew was trying to create. Alan Moore himself had actually been contacted to see if he was interested in submitting a storyline but the huge success of his *Watchmen* graphic novel meant that this was never followed up.

The new writers, particularly Marc Platt and Ben Aaronovitch, were also instrumental in shaping the look of the Seventh Doctor. Anyone who has ever had the good fortune to read one of Ben's original scripts will realise that the man has an imagination of cinematic proportions. He also has a very strong idea about what he wants to see and his scripts were packed with visual references for the various design departments.

The original script for *Remembrance of the Daleks* specified that the Vn Katn Dav-rett Ka Daleks (Imperial) were to be red with black studs and the Ven Gattrick Spex (Renegade) were to be blue and silver – colour schemes ultimately rejected by producer John Nathan-Turner who wished to retain the continuity established in *Revelation of the Daleks*. Detailed descriptions were made about which shots could be achieved with the Paintbox system and which could be done live, directions were given about what the head-up displays should read and how people should die when hit by Dalek weaponry. His infectious enthusiasm for his subject matter meant that nearly all his ideas made it to the screen, although budgetary requirements meant that several of his more expensive concepts – such as a floating Dalek battle platform – were dropped quite early on.

This battle between what was wanted and what could be achieved on a *Doctor Who* budget was a constant one, usually concluded by the time shooting commenced, but not always. There were constant brainstorming sessions in Andrew's office and ideas were frequently run past the various designers to see if things were feasible long before the script was in its final form. It was this communication between production office and design departments that ensured that the show nearly always looked good.

The visual effects attracted comment right from the start. The Rani's bubble traps seen in *Time and the Rani* were impressive. The combination of visual effects designer Colin Mapson's pyrotechnics and miniatures, combined with video effects designer Dave Chapman's Paintbox work created a very expensive-looking end product. This alliance of visual and video effects was to prove very successful over the next three years.

This show also adopted an overall design theme. The script specified that the Tetraps had

four eyes so this was carried through into both designs' and visual effects' ideas. Geoff Powell designed the Rani's TARDIS as a four-sided pyramid – similarly, her citadel had a pyramid theme that was carried through into the visual effects model, although here the pyramid was inverted.

Effects and design also overlapped with the eirie – the design team providing the full-sized sections whilst the visual effects crew supplied a large scale model that the actors were mated into.

BIZARRE REQUESTS

In my article about *The Greatest Show in the Galaxy* (see DWM 211) I mentioned that *Doctor Who* effects are not always immediately apparent. Over the twelve stories that made up the McCoy era we certainly had our usual quota of guns and spacecraft, but we must also have covered every other kind of effect that there is up to, and including, the sort of gunge effects that are usually confined to shows like *Noel's House Party*.

The Happiness Patrol must rank alongside *Greatest Show* and *Ghost Light* as having some of the most bizarre requests ever made of a *Doctor Who* design team. Up to this point it had only been stories like *The Celestial Toy-maker* and *The Mind Robber* that could be described as 'quirky'. The McCoy years were rife with quirky stories with *Delta and the Bannermen* and *Paradise Towers* joining the

With such a variety of creative people thrown together it is inevitable that they are going to react to these kind of stories with ideas of their own. Some of those ideas made it to the screen, some vanished without a trace and others exceeded even the expectations of the original authors.

One of the most extreme changes between



Bonnie Langford poses for the sequence in which she was trapped within one of the Rani's bubbles. Photo © Mike Tucker

script and screen is the Kandyman from *The Happiness Patrol*. As originally conceived he was a rather rotund man in a white lab coat – more Billy Bunter than Bertie Bassett. As a result he was given over to make up designer Dorka Neiradzki. It was Dorka who came up with the

wild idea that he would be made up of giant sweets and contracted freelance costume maker Robert Allsopp and effects company Artem to manufacture the suit. Indeed, very little make-up was actually involved with the final character.

Kate O'Mara is readied for the effects shot of her capture within her own TARDIS by her once-loyal Tetraps. Photo © Mike Tucker





The ultimate design of the Kandyman differed wildly from writer Graeme Curry's original concept. Photo © Mike Tucker

Although not a favourite with some fans, the Kandyman is the lynchpin for the entire feel of the story and is a stunningly well made creation. Anyone who ever gets the chance to see him at exhibitions should really give him a close look. As a *Doctor Who* villain I personally think that he works incredibly well, mainly due to the fact that however benevolent he looks, his dialogue is quite vicious, making him both unsettling and unpredictable.

Director Chris Clough also picked up on this idea of making the story uncomfortable. In camera rehearsals some shots were twisted to nearly forty-five degrees, echoing the visual gimmick that was used in the Sixties *Batman* television series. By the time the show was actually transmitted these skewed camera angles were far more subtle though still effective, a nice departure from the usual way that the series is shot.

The Kandyman is not the only villain that evolved by chance. The Dalek Emperor in *Remembrance of the Daleks* came about following a conversation between myself and Robert Allsopp. As great admirers of the pop art style that artist Ron Turner had brought to the Daleks during his reign on their comic strip adventures in *TV Century 21* (to be reprinted in their entirety this summer in a Marvel *Doctor Who* special) we had discussed the possibility of having the spherical Emperor housing the withered remains of Davros. I suggested this to Ben Aaronovitch during one of Andrew's lunchtime sessions and Ben liked it. One of my greatest regrets is that I never got to realise that prop – *Remembrance* being a show that I had next to no involvement in.

ABANDONED IDEAS

Other ideas never made it that far. One concept for *Silver Nemesis* was to have the communications console as a living creature that followed the Cybermen around rather than being carried by them. Dave Chapman suggested that *The Happiness Patrol* be filmed at night in the village of Portmeirion – evoking images of ITC's Sixties series *The Prisoner* – an idea that budget restrictions would simply not allow.

It is the expense of night filming that ultimately changed the entire look of *The Curse of Fenric*. The original story took place almost entirely at night and would have looked quite

different if filmed that way. A few night shots still remain although most of these are done by shooting day-for-night, using blue filters to give the effect of moonlight. The original story also mentioned rain in some scenes although the elements conspired against us and we ended up with almost constant rain, and snow!

The other major change in look for this story was the design of the Hæmovores. Visual effects designer Graham Brown had submitted a design for the creatures that was ultimately rejected in favour of the version done by costume designer Ken Trew and make up designer Dee Baron. The effects department design is nonetheless interesting and one wonders what the show would have looked like with those Hæmovores rising from the sea...

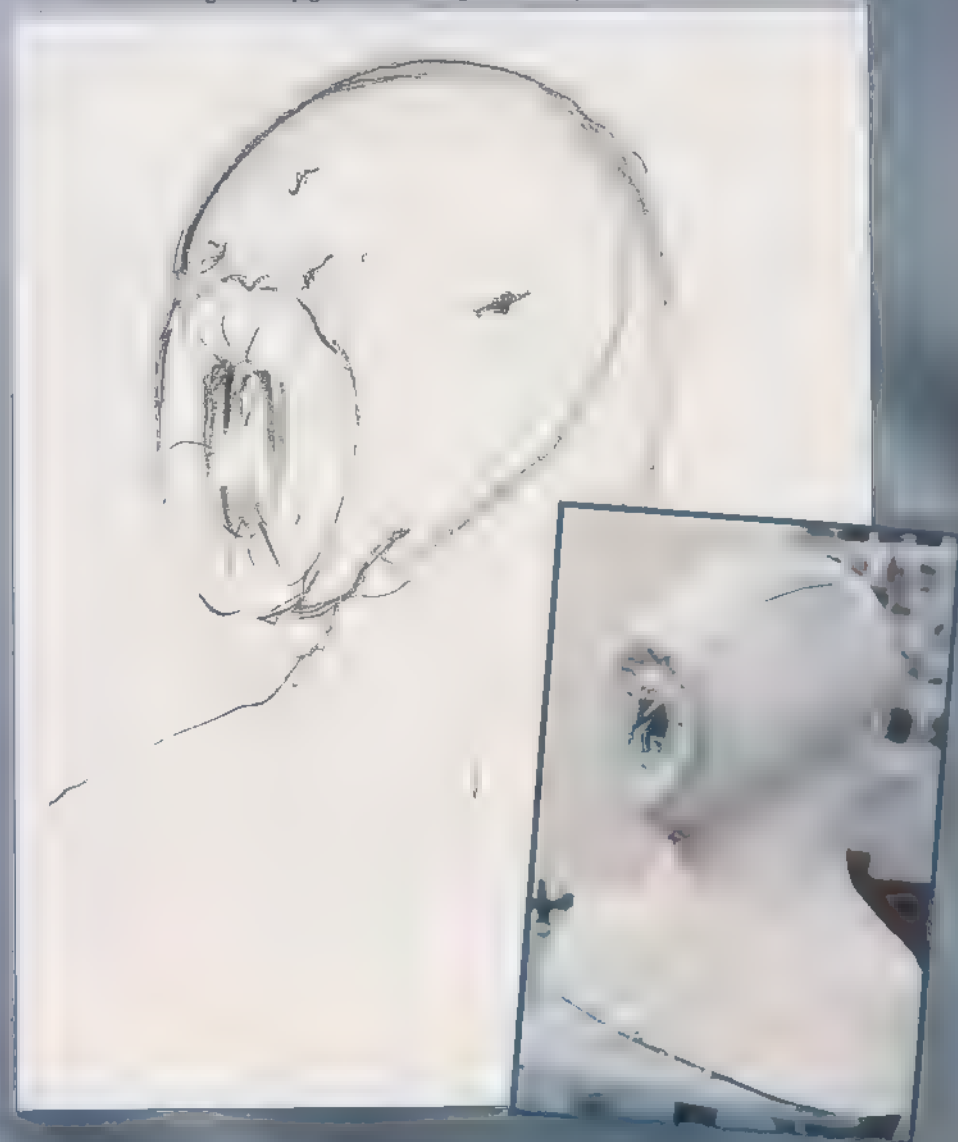
The Curse of Fenric was one of many stories during Sylvester's time to be filmed entirely on location. The four-part stories were usually a mixture of location and studio work, whilst one of the three-parters was all location and the other all studio. *Fenric* was the exception to this rule. While out on the location hunt for the story it was pointed out that the interiors for the army camp and the church could easily be shot on location rather than going to the expense of building sets. John Nathan-Turner made the decision that the show could be done this way and the allocated studio time was converted to location time.

Whether a story is studio bound or not makes a lot of difference to the look of the end product. Anyone who watched the recent BBC2 repeat of *Planet of the Daleks* must realise that a studio set of a rocky plain is no match for the real thing no matter how hard you try. *Fenric* achieved a gritty, realistic look because all the locations were real places, no futuristic sets were needed. Similarly *Greatest Show* genuinely looked as though it was set in a big top through being outside the confines of the BBC's Television Centre. It was also helped by the stunning location work directed by one of the most visually minded of *Who* directors, Alan Wareing.

From the point that we arrived on location in Dorset for *Greatest Show* it was obvious that Alan knew exactly where he wanted to film things. A lot of jokes are cracked about the now legendary BBC sandpit but the opening scenes of *Greatest Show*, with Bellboy and Flowerchild tumbling down huge, unmarked dunes pursued by a mirror windowed hearse full of clowns, have a look that you only usually get from expensive foreign filming. Both this story and *Survival*, Alan's next foray into *Doctor Who*, were helped by amazing weather and I can testify that even if the surroundings weren't tropical, the temperatures certainly were!

Survival is another story where the work of video effects designer Dave Chapman is show-

Andrew Fraser's sketch from Graham Brown's initial designs for the Hæmovores. Inset: The design actually got as far as being modelled up. Photo © Mike Tucker





The redesigned Cybermen on location for *Silver Nemesis*. Inset: Amongst the original ideas for the serial was one suggesting the Cybermen's communication console moved independently
Photos © Mike Tucker



used. The turbulent skies and distant volcanoes visible in all the long shots were, of course, completed in post production. Visual effects designer Malcolm James had shot all the elements previously – mostly dry ice against the black floor of the effects department model stage. This footage had its colouring altered and was overlaid, upside down, to create the skies. The overall effect is, once again, quite big budget in look.

Ghost Light writer Marc Platt was presented with quite the reverse. Knowing that his story was to be studio bound he ensured that there were no exterior shots at all other than the establishing shots of the house. These were shot during the location work for *Survival* and were subsequently treated in post production to add various features that were missing, such as the observatory.

The set design of Nick Sommerville and the

costumes of Ken Trew make *Ghost Light* one of the most sumptuous of the Seventh Doctor's stories. The attention to detail is perfect and proves once again that the BBC are in their element when doing period drama. Director Alan Wareing ensured that lighting levels were kept low, which added to the air of menace in the sets. This subdued illumination also aided Light's appearance at the end of Part Two. The sudden glare is unexpected and effective.

MAGIC MOMENTS

Over its thirty years, *Doctor Who* has been responsible for some enduring images: Daleks on Westminster Bridge, Cybermen at St Paul's etc. Even when competing with other science-fiction series and feature films it still has something about it that people recall fondly. Most however, even if not avid fans, remember 'That one with the maggots' or 'The giant spiders' or

'Those sea creatures emerging from the sea'

The McCoy era too can lay claim to moments that are pure *Doctor Who*. The Dalek rising up the stairs to confront the Doctor in *Remembrance of the Daleks*, Kane's destruction in *Dragonfire*, the Haemovores emerging from the sea in *The Curse of Fenric*, the first appearance of the chief clown in *The Greatest Show in the Galaxy*... Many other moments, while necessarily 'classic' are still visually impressive – the appearance of the Destroyer in *Battlefield* for example, surely one of the most stylish *Doctor Who* monsters ever to have been made.

Thirty-one years on it seems amazing to me that all talk of bringing it back seems to come from America. The designers and technicians of the BBC created the foes and environments for the Doctor for twenty-six years, and if it lasted that long then we had to be doing something right! The money that we have been working with is laughable when compared to what is being spent on series like *Star Trek: The Next Generation* or *seaQuest DSV* but just when it looks like the show will get a decent budget it's taken out of our hands.

I have no doubt that if *Doctor Who* returns as glossy American series then it will be a great success and everyone will say 'it looks so much better than when the BBC did it'. If that is so then I ask that you bear in mind what we managed to achieve on a shoestring, and what we *could* achieve given the right money. ...

The model of the Rani's Citadel from *Time and the Rani*. Photo © Mike Tucker



Acting the part

Lisa Bowerman

As *Survival* was the last story to be transmitted, Lisa Bowerman has been given the dubious honour of being the last person to die on *Doctor Who*.

Mike Tucker asked the one-time regular in *Casualty* and frequent stage performer how she ended up buried under fur and prosthetics as Karra the Cheetah Person.

"My agent had told me that they were casting for *Doctor Who* and wondered if I wore contact lenses. I asked why and they said that there might be some special effects. When an agent says that you're up for a part you just think that you've been added to the bottom of the pile so I was quite surprised when I heard that I'd got an interview.

"As it turned out Alan Wareing was director. I used to be a regular in the first two series of *Casualty* and Alan had been responsible for having me killed off. I'd been told that it was a cat of some sort so I dressed up in not quite a catsuit, but leggings – and went in thinking that I must look cat-like. Alan got me to read for it and I did it with lots of cat like noises. It turned out that an actress had backed out at the last moment, and one of the first things that Alan asked me was did I ride? I said yes, but the last time I'd ridden I'd had an horrendous accident – I'd fallen off a horse at thirty miles an hour and

hadn't ridden for five years. I ended up having three lessons with the lady who had taught Fay Dunaway to ride for *The Wicked Lady*, and she imbued me with so much confidence that I enjoyed riding again."

How had Lisa coped with the face-cast that was needed to make the mask for Karra?

"That was terrifying because it all happened so quickly. From the Saturday morning when I'd got the job they only had a few days before they started so I was whisked off to get my eyes done for the special effects contact lenses, then into the West End to get my teeth cast for the dentures, and finally out to a workshop in Perivale for my head-cast. By that time I was totally phased and lucky that the people doing the head-cast were very patient and did it really quickly. By this time I'd got a pretty good idea of what I'd let myself in for, but on the day of the make-up test I ended up in the make-up chair for three-and-a-half hours and thought 'If it's going to be like this every day then I'm going

to die.' In the end they got it down to thirty-five minutes, which is nothing."

Rehearsals must have been strange, for a role where you are riding a horse in the open air, the BBC rehearsal rooms at North Acton must seem a long way from the wilds of Dorset.

"It was extremely bizarre. I was trying to get from Alan where the horse would be going in that first scene where I chase Ace around the playground so that I could go back to the stables and vaguely plot what I was going to do on my horse, Fury. The funniest thing was pretending to be on a horse and galloping around the rehearsal room. There was no way that I could rehearse properly.

"The other problem was that I obviously had to do a performance of some kind, so I put on a voice and did all the cat calling, but Alan came up to me very worried that I was going too far, and asked if I could take the performance back a bit. What he hadn't realised was that once under the costume you had to overplay everything to get anything at all. It just seemed enormous in the rehearsal room.

"I was worried about what my voice would sound like. I didn't know that they were going to synthesise it – it's my voice, but they've twiddled a few knobs to make it sound cat-like – and there was a huge discussion about when Karra shrieks, whether it was going to be a howl or more like a cat in a fight at 3am. In rehearsals I did a cat because it sounds like a baby crying and there's something rather terrifying about it, but it was decided that it would be a howl, like a wolf. I'm not sure whether that was right or not.

With so much of the performance relying on the mask and costume, did Lisa have any input into the design?

"No, not really. When it came to things like the gloves there was a lot of discussion about whether they would have claws and whether they were going to be made out of latex or not,



Buried under fur and latex. Lisa Bowerman shares a moment with Sophie Aldred in Dorset on location for *Survival*.
Photo © Mike Tucker



Survival required Lisa Bowerman to ride a horse for the first time since a nasty accident some years before. Photo © Mike Iucher

but on the first day of filming at Perivale the latex gloves just shredded on the reins so we ended up with gardening gloves, not very technical, but much more practical.

"The other problem with the latex gloves was that you ended up sweating, and because we happened to be in the hottest summer for ten years it just got ridiculous! What was happening was that the prosthetics on the face kept dropping off. They were stuck on with spirit-gum and even if you were just vaguely sweating they'd fall off. We ended up using the glue that they use for medical prosthesis, so I ended up with layers and layers of gunk on my face."

Her final death scene, however, had Lisa out of make-up and revealed as a human being for the first time. Was this the easiest scene for her?

"That was a bit of bad planning to be honest. I turned up at 7.30am and had my make-up done. It was always useful if I could leave it to the last moment before putting my contact lenses in, because it was hot, and there was a lot of dust around and I just wasn't used to having lenses. Anyway, it was decided that all the other scenes – the ones with motorbikes and stunts and things – would be done first, and things kept getting later and later. I kept being told 'You're next' and getting the contacts in, then 'No, sorry' and getting them out again, and this went on until 5.30pm.

"The final scene is the one where Karma turns up on the horse, rescues Ace and confronts the Master. Now in an ideal world we would have done that bit in the morning and I would have been killed and then I would have had time to get out of the make-up. Ironically it took longer to get out of the make-up than to get into it because there was so much stuff to get off my face. As it turned out I wasn't used for the confrontation until late afternoon and they were losing light and running out of time.

"Well I did the scene and they suddenly turned to me and said 'Right, get out of the make-up, it's the death scene next.' I was given five minutes to get out from under all this hot and sticky and rather silly wig. As I thought that my natural hair was too pointy. Now in the original script it says that Karma dies with her eyes open, big close up, the contact lenses disappear. Unfortunately I'd had such a bad time taking the lenses in and out that I could barely open my eyes, so that scene is taken from slightly further back and I die with my eyes closed."

"Eventually we had to re-shoot the scene at a later date in Dorset rather than Perivale. They'd done the whole piece, but there was meant to be this lovely bit with the Doctor and Ace walking off into the sunset over Perivale. Ironically the night that we overran there was the most brilliant sunset but they just didn't have time to do it. So what happened was that although I die in Perivale what you see on screen is a second shot, when they cut back to me, which is actually in a rare, leafy glade in the sandpit in Dorset, and Sophie and Sylvester are seen walking through a hedge."

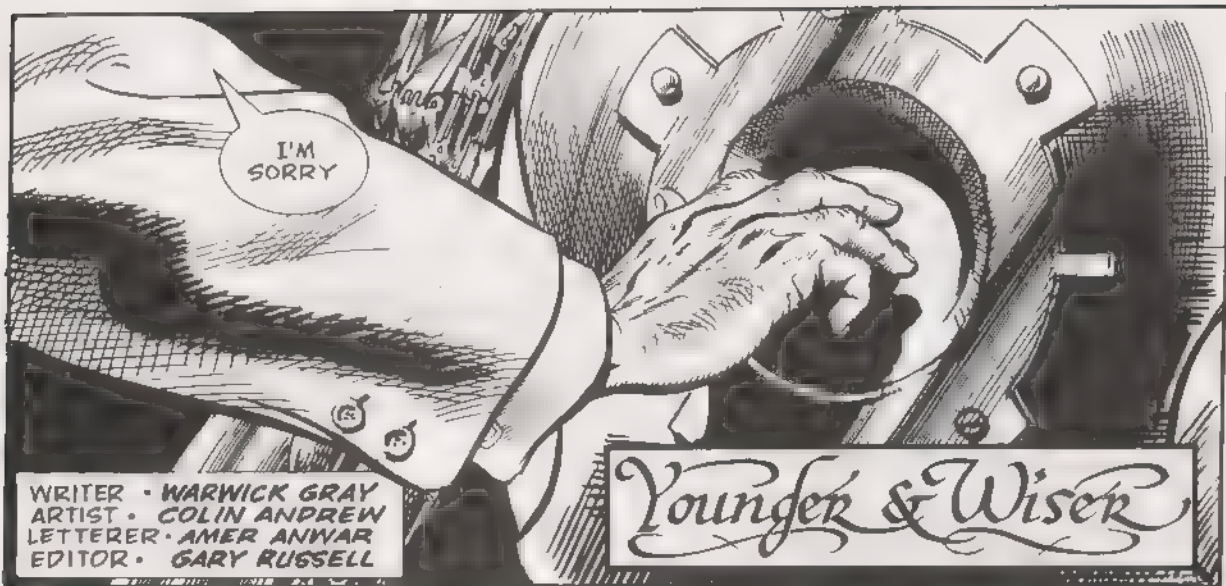
Dorset was a real time of extremes. The social side of it was fantastic, but I was extremely uncomfortable because the temperature was getting up into the nineties. In the Cheetah People camp scene where the Master is discovered for the first time, I was brought in just to make up the numbers and I had a throbbing headache from just sitting and waiting in the heat. They had umbrellas and little electric fans but the only way to allow any air to get to the skin was on the neck, that was the only bit of the costume that came apart but that didn't do a



lot because the rest of you was covered in glue."

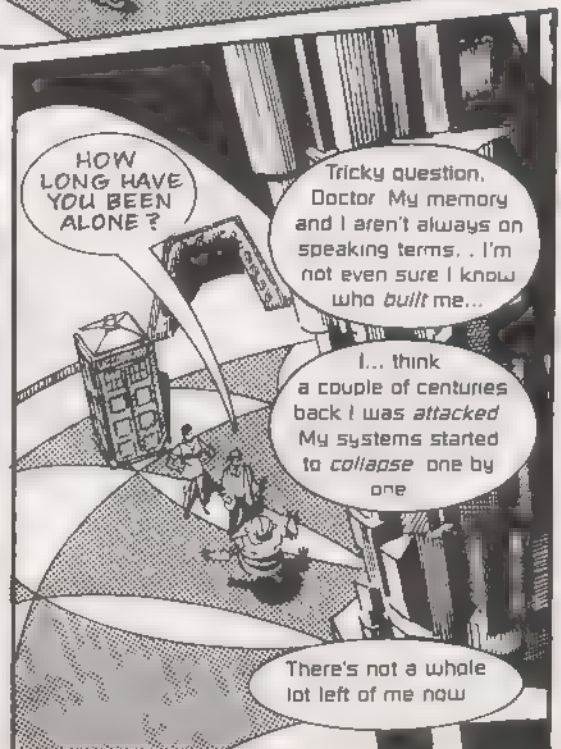
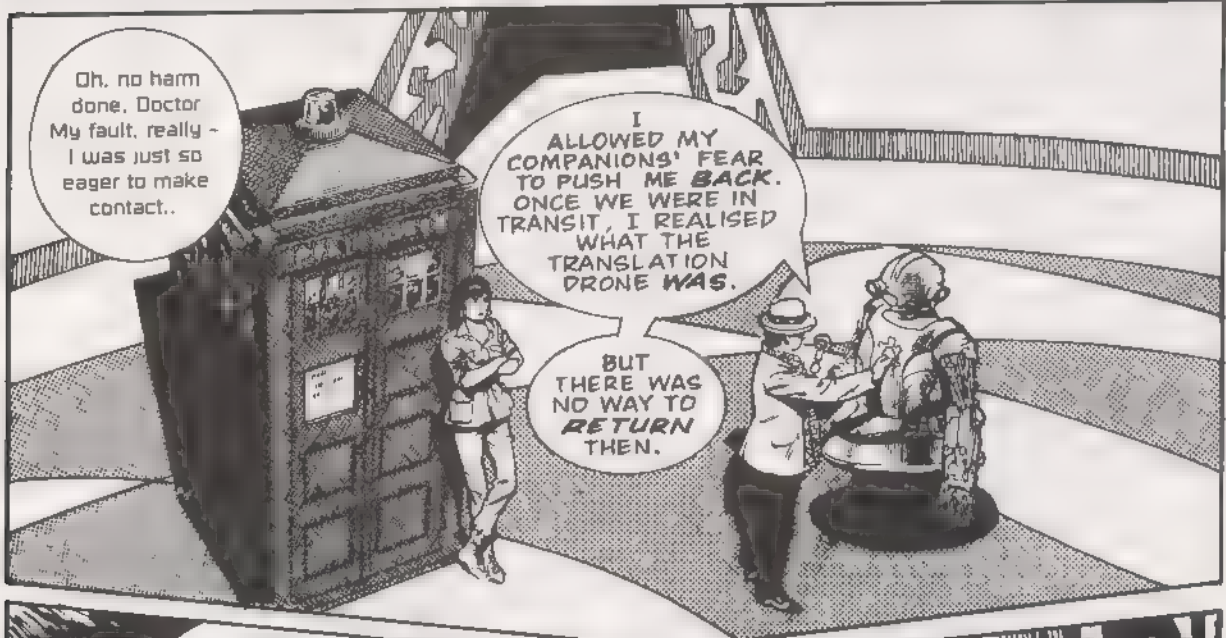
"It was strange working with people during the day who didn't know what you looked like. You'd be talking to people quite happily during the day and in the evening they'd say 'I'm sorry but who are you?' The advantage was that I was assured by John Nathan-Turner that I could be in the show again. If you've been on the show and you've been recognisable then you've got to have a three-year gap but I'm sad to me. Don't worry, we'll get you back soon because no-one knows what you look like, but of course we're still waiting so I suppose my claim to fame is that I'm currently the last alien to be killed off in *Doctor Who*. I suppose that's quite a good claim, but I don't know what Alan Wareing has against me – not only has he killed me off twice, but I've been stabbed both times!"

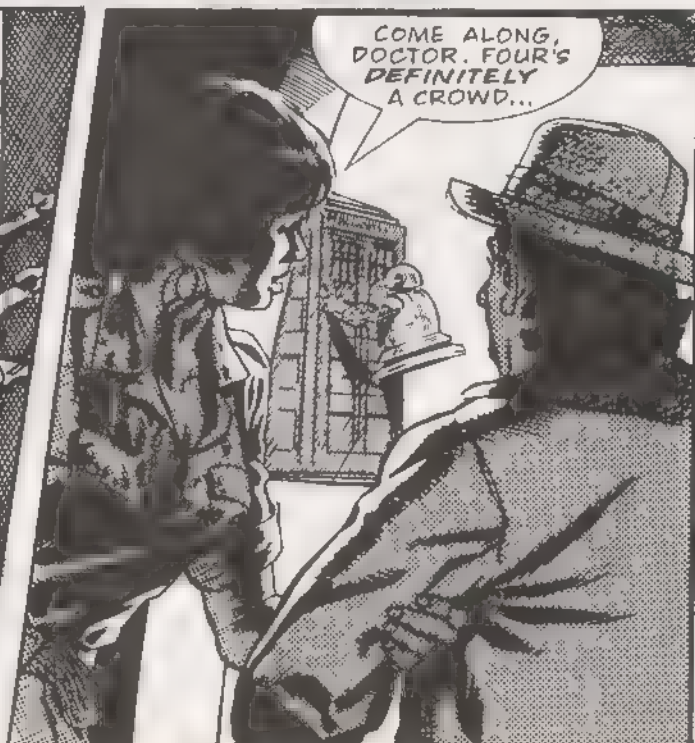
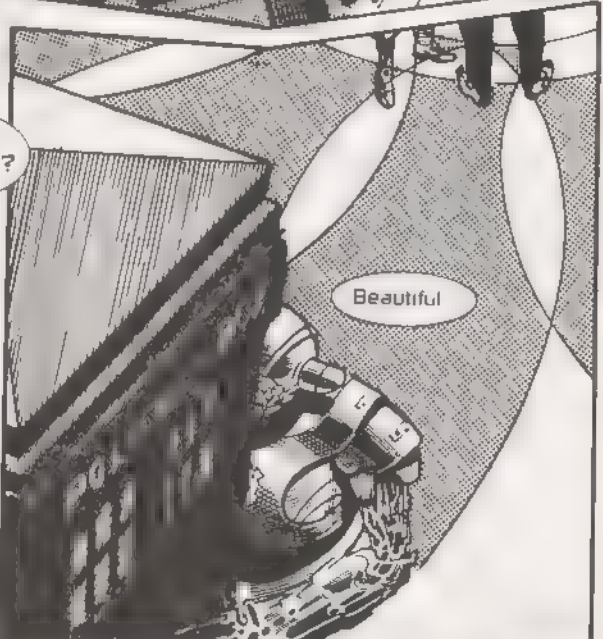


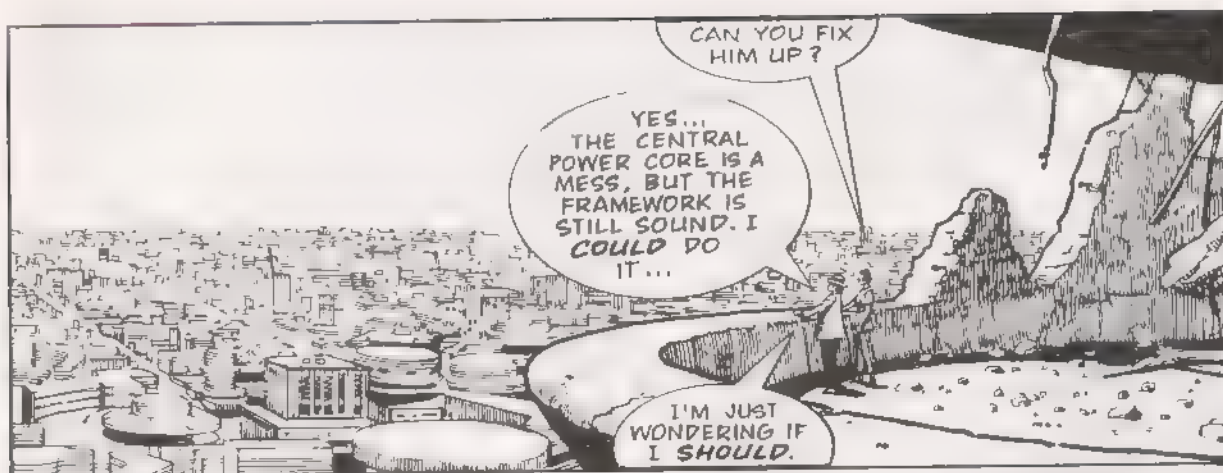


WRITER • WARWICK GRAY
ARTIST • COLIN ANDREW
LETTERER • AMER ANWAR
EDITOR • GARY RUSSELL

Younger & Wiser



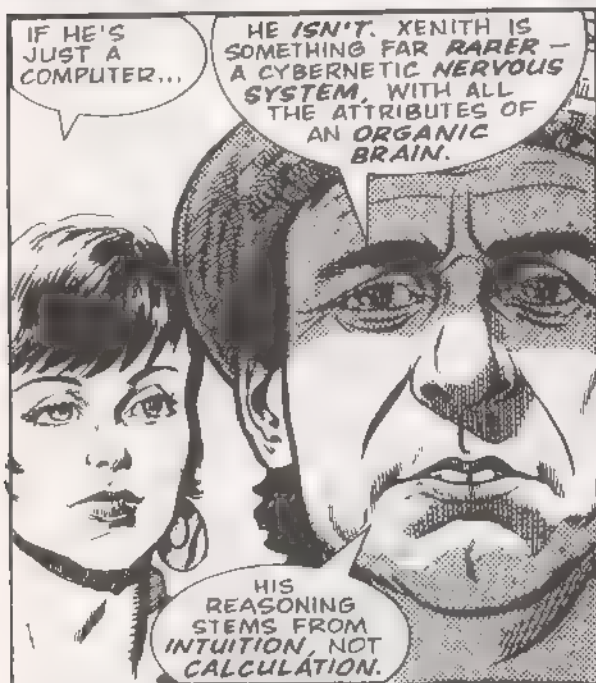




CAN YOU FIX HIM UP?

YES...
THE CENTRAL
POWER CORE IS A
MESS, BUT THE
FRAMEWORK IS
STILL SOUND. I
COULD DO
IT...

I'M JUST
WONDERING IF
I SHOULD.



IF HE'S
JUST A
COMPUTER...

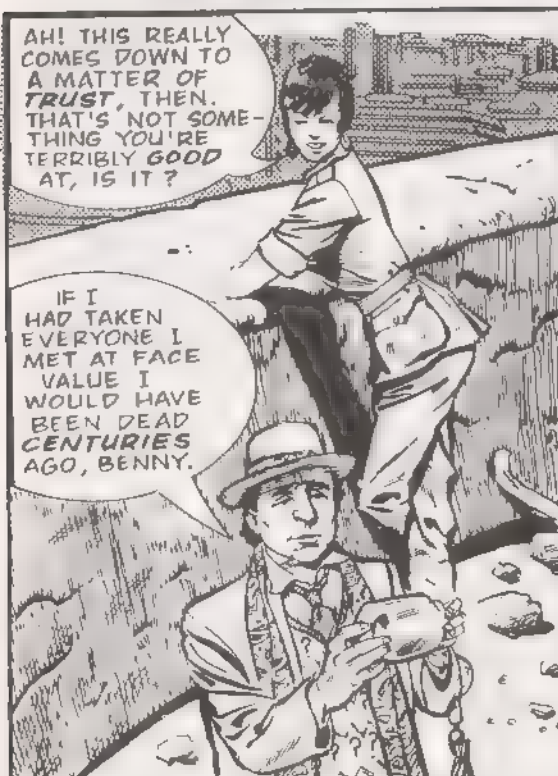
HE *ISN'T*. XENITH IS
SOMETHING FAR RARER —
A CYBERNETIC NERVOUS
SYSTEM, WITH ALL
THE ATTRIBUTES OF
AN ORGANIC
BRAIN.

HIS
REASONING
STEMS FROM
INTUITION, NOT
CALCULATION.



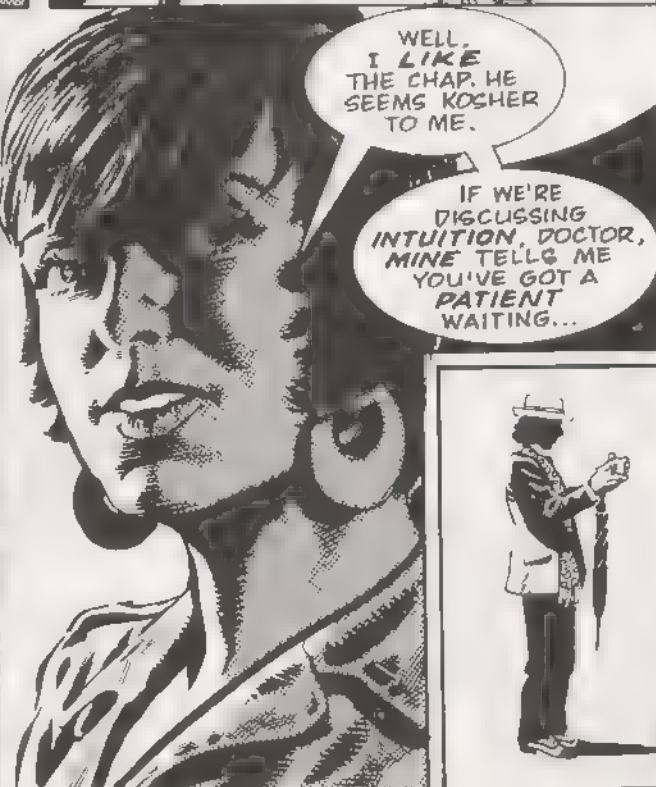
SO WHAT'S
HOLDING YOU
BACK?

PAST
EXPERIENCE.
XENITH'S ULTIMATE
POWER POTENTIAL IS
HUGE. I'VE HAD
PROBLEMS WITH
MACHINE
INTELLIGENCES
BEFORE...



AH! THIS REALLY
COMES DOWN TO
A MATTER OF
TRUST, THEN.
THAT'S NOT SOME-
THING YOU'RE
TERRIBLY GOOD
AT, IS IT?

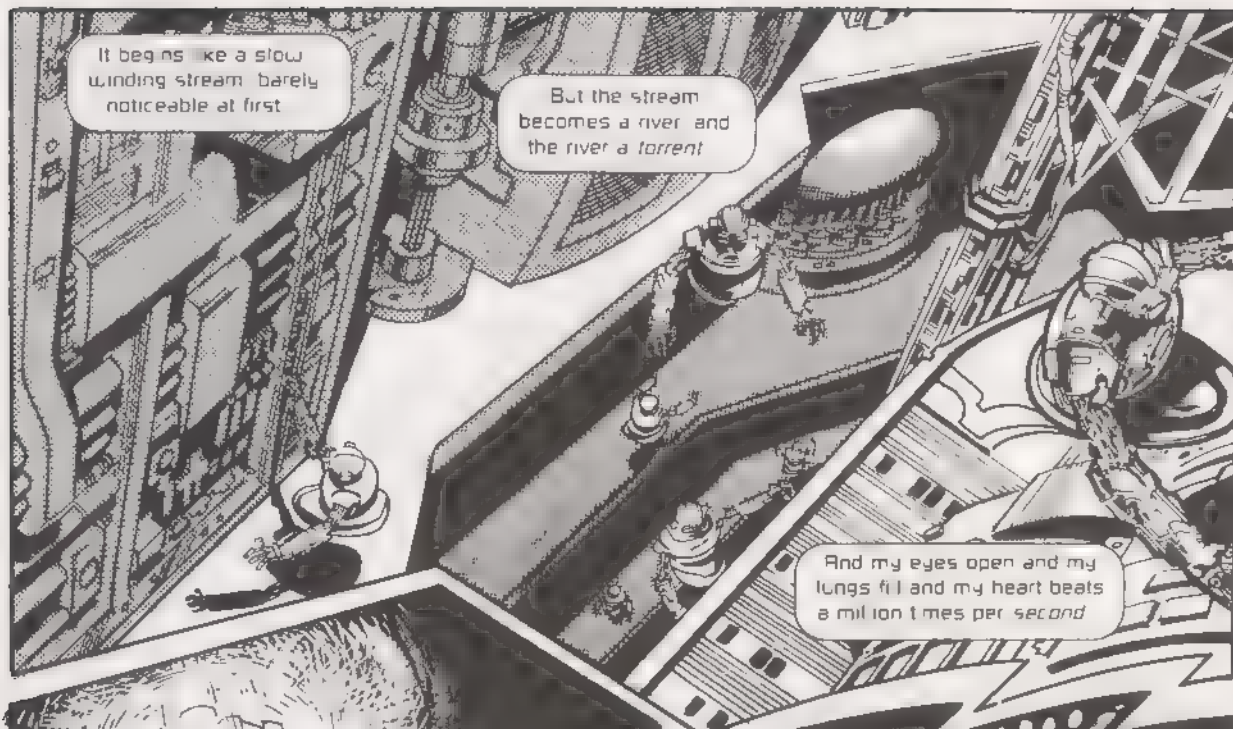
IF I
HAD TAKEN
EVERYONE I
MET AT FACE
VALUE I
WOULD HAVE
BEEN DEAD
CENTURIES
AGO, BENNY.



WELL,
I *LIKE*
THE CHAP. HE
SEEMS KOSHER
TO ME.

IF WE'RE
DISCUSSING
INTUITION, DOCTOR,
MINE TELLS ME
YOU'VE GOT A
PATIENT
WAITING...





It begins like a slow
winding stream barely
noticeable at first

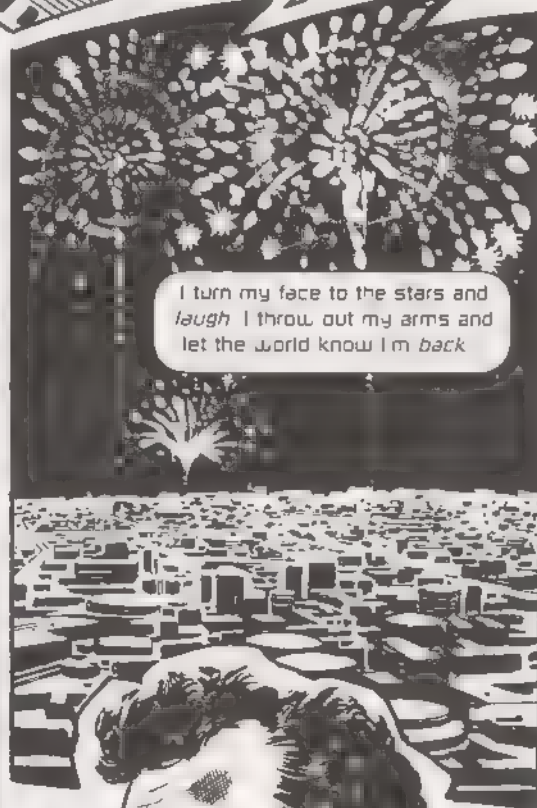
But the stream
becomes a river and
the river a torrent

And my eyes open and my
lungs fill and my heart beats
a million times per second



I'm alive again

I'm alive again



I turn my face to the stars and
laugh I throw out my arms and
let the world know I'm back



It's a beautiful
night

I'm glad I'm spend-
ing it with friends

INTO THE VORTEX

The Eighties

With the arrival of the Seventh Doctor, it was decided to give the show a new, computer-generated, look. Philip Newman talks to the men involved with creating the final title sequence of the Eighties...

It was early in 1987 when *Doctor Who* producer John Nathan-Turner commissioned one of the BBC's most accomplished graphic designers, Oliver Elmes, to create the show's ninth and most ambitious set of opening and closing titles. However, having decided that the sequence would be most effectively realised by state-of-the-art computer technology, Oliver found that the BBC's own facilities were insufficient for his needs so he asked Gareth Edwards of CAL Videographics to actually produce and animate the titles.

I asked Oliver about the idea behind the sequence's conception. "My original thought was to have the universe explode from nothing, making a huge great starfield in which we could move around, to get a real feeling of space. I then wanted to get a very obscure bubble coming across, which was going to become a bit more misty and gaseous. We couldn't quite achieve this so Gareth created a similar effect by using several different textured layers. We were then going to follow the bubble, go through it and look down upon it; to recreate in a very dramatic fashion that stomach-churning sensation you get going up and down very quickly on a rollercoaster. In the end we had to simplify the idea but we did succeed to some extent."

"The TARDIS was then going to materialise within the bubble, with flecks of light coming out of it, and fall into another galaxy which would explode to form the head of the Doctor. Originally the idea was to create a

skull-like shape first, which was then a bit more sinister than what we eventually ended up with."

Oliver visualised his ideas on a story-board, from which he and Gareth were able to discuss how they might best be realised. Gareth remembers that Oliver's brief "amounted to two main things: he wanted the end logo to look like the artwork he'd already prepared for it and he wanted something that felt like it was a switchback ride. He kept on at me to get this feeling of movement, particularly when we come down and see the upside down TARDIS in the bubble. If you look, you'll see that the TARDIS doesn't actually turn the right way up; instead we dive over the top of it, do a one-hundred and eighty degree rota-

tion around it and then pull away."

So how long did it take him to complete the sequence, and what equipment had been used to achieve the main features?

"I spent about six or seven weeks working on it. It was designed and animated on a Sun Workstation and IRIS terminal, and I used HARRY - a digital editing system - to edit all the pieces together. I played all kinds of tricks with logarithmic spirals to get the galaxy, with its little globular clusters, just right. It was based on a faithful model of the Milky Way and created, like the TARDIS and the Doctor's face, using a Caption Camera. All the stars originally started off white, but Oliver wanted some of them to be either a blue or purple colour, so I used a Quantel Paintbox to swap and add all the colours."

"When I did the blue clouds, which flow around and through the face, I was consciously trying to create something that had throwbacks to the original titles by Bernard Lodge - that same kind of swirling effect. I timed the dissolves on the face very carefully, to get

the balance of the face to the background just right - so that it was like a haunting face."

However, Gareth's painstaking work on this section was ultimately in vain. Oliver Elmes recalls that "the producer wasn't too happy with the original head [this version was accidentally used on Part Four of *Time and the Rani*]. He wanted a very hard image, so we had to use simpler equipment to superimpose the head over the one we'd already done. I think it loses some of the drama because the face suddenly appears. The wink was his idea, too."

"If we'd had the money, we could have spent far more time on it - we'd certainly have done more with the head - but within the £20,000 budget, CAL Video actually did quite a lot for us, so I was very happy with it."



Sylvester McCoy before and after his preparations for the CAL Video title sequence, plus the haunted face version, used on Part Four of *Time and the Rani*.

Still in Character...



Sylvester McCoy reflects on the end of his on-screen tenure as the Doctor, taking in the sun-drenched vistas of *Survival*; the sun-drenched potentials of *The Dark Dimension*; the stunt driving of *The AirZone Solution*, and the break-neck pace of the two mini-episodes of *Doctor Who*, *Dimensions in Time*.

Asking the questions... Nick Briggs.

“Oh that one,” says Sylvester of *Survival*, trying to maintain the impression that his memory of particular *Doctor Who* stories is hazy. We’re heading towards the end of a long interview in which he’s talked in some

detail about all his *Who* stories one by one (See DWM 216 for more of these reflections). Back to *Survival*.

“That was sad really,” he says. “My impression is that it didn’t work terribly well. I liked it because it was written by a

woman. I’m not sure that many women have written for *Doctor Who*, although my first one was by the Pip and Jane Baker partnership. So I was quite excited about a woman writing. We felt it was opening another door, making another change with the past.

“I liked the cats and all that, but maybe there was not enough money spent on them to make them look less... I don’t know... how they looked.

“The making of it was glorious. I mean, it was definitely like making a spaghetti western, because we were in this vast sand pit. It was like a desert. It was over a hundred-and-odd degrees, and the sun heated up the sand. It was extraordinary. It was like going to the north of Africa and making it there. We could have made the first *Star Wars* film there – it was just like that.

“It was extraordinarily hot, and these poor girls and guys that were dressed up as cats... One of them just freaked out and left. She just stripped off her costume and ran away towards the train station... Very pretty she was when she stripped off her costume.” Sylvester gives a mischievous grin.

From fruity thoughts to fruit’n’veg, with comedy stars Hale and Pace making their *Doctor Who* debut.

“Hale and Pace were the kind of well known names to hook it on, really,” explains Sylvester, acknowledging the potential audience-pulling power of the producer’s policy of casting high-profile performers in guest-star spots. “They came in and it was a good laugh. Nice blokes. It went well. If you look at these things from outside... For instance people in America who saw it didn’t know who Hale and Pace were, so they just watched it and saw two blokes in a comedic scene. I don’t think it took anything away from it really.”

THE MASTER

Survival depicted the Seventh Doctor’s one and only brush with his Time Lord nemesis. “Oh yeah, working with Anthony Ainley,” remembers Sylvester. “That was very interesting, because I’d never worked with him. He loves being the Master. He’d like to spend the rest of his life being the Master.”

Over the past few years, there has been much cryptic talk about script editor Andrew Cartmel’s plans for the future of the series, in particular the Doctor’s character. There were lines in the original *Survival* scripts that hinted at the Doctor being more than just a Time Lord.

Sylvester scratches his head and wracks his brain. “Yeah, but I can’t really remember. There were always going to be hints all the way through that season that there was more to me than met the eye. I don’t know whether they took the lines out or put them in or what! The mystery was still being planted. It wasn’t like they could sit down between this season and the next season and work out what ideas they’d landed themselves with and how to get out of it, or carry it on. I’m not sure it was as thought out as all that. There was just a feeling of, you know, ‘Let’s create more mystery’. There might have been a feeling in Andrew Cartmel’s head that he hadn’t communicated to everybody how precisely it was going – but then we never got there, so who will know?”

What Sylvester understandably remembers, however, is the physical discomfort involved in ▶

the scene where the controversial lines were cut.

He clasps his head. "God, that was agony! Everyone else had been given contact lenses earlier to practice with. I wasn't going to have contact lenses, then at the last minute they decided I should and they stuck 'em in. There was sand in them, there was the general heat, then they put fire around us. My eyes were watering, I was supposed to stop Anthony Ainley's arm when he had that big ball in his hand; but I couldn't see and so I couldn't stop his hand. So he whacked me one. It was a really painful experience."

Another script alteration manifested itself in the final speech as the Doctor and Ace headed off into the distance.

"I quite liked the speech at the end," says Sylvester. "It now seems like a speech that was written for a bit of a good-bye. Maybe it was just a coincidence, or they did know the series was ending, I think we did come in and do it later. I'm not sure that it was the same speech as was in the original script."

THIRTIETH DIMENSION

Then came a few years of confusing rumours, announcements and newspaper reports about the future of *Doctor Who*. At one point in 1993 it looked like the Doctor would return for a high profile, high-production-standards special.

"Oh, that," says Sylvester after a moment's hesitation. "*The Dark Dimension*. Oh, it's sad, isn't it? Everyone was very excited about the fact of doing a special, and I think everyone thought that was a really good idea and that maybe we could do, you know, one a year... or something like that, with all of us mixed up in it somehow. It just seemed a good idea."

"When the scripts arrived on everyone's doorsteps, we were all gobsmacked. It gave Tom Baker the lead role – a *vast* lead role. Everyone thought that was rather unfair and wrong for an anniversary story, a 'special' like that. All the other times they'd done a special with all the Doctors, all the Doctors had got a fair crack of the whip in it. And that seemed like the best and fairest way to do it."

"This story was a good story, I think. But the problem with it was that it looked to me like a story that would have fitted with my Doctor – if I'd have been the current Doctor – and it would have been a great idea to bring in Tom Baker and give him a major role if it had been one part of a



Sweltering in the heat of the Cheetah People's planet.
Photo © John Freeman



The heat and a stripped-off Cheetah Person are Sylvester McCoy's main memories of *Survival*. Photo © BBC

series. You know, my Doctor took the second place for that. It would've been fine. Maybe it has been done before, but – if *Doctor Who* had carried on – it would've been a very good idea to bring each one of the Doctors into one season and give them a major role in a story. It would have been brilliant that way.

"My character fitted very much into the story. However, all the others had been tagged on as if this story had been written and been going around before someone said 'That's a very good story' and then somebody else said 'We're going to do a Thirtieth Anniversary story. Oh right, we'll do this story.' But there are only two Doctors in it. 'Oh well, just stick all the others in.' That's what it seemed like, reading it. It just looked bad."

"Let me say that none of the Doctors stopped this project from going ahead. It never got to that point. What actually happened, I've no real idea. I've heard all sorts of stories that it was internal BBC politics: that the Drama Department, who were having cut-backs, were suddenly browned-off that BBC Enterprises were going into co-partnership with an independent company to make this story. Then things happened, it was pulled. Internal politics, the BBC got involved and then it was..." Sylvester just throws his arms up and blows a raspberry. He recovers, keen to make one point absolutely clear.

"We, the Doctors, never got to the point where we could've said 'No, we're having nothing to do with it.' I can tell you that we *would* have said that – but that's a negotiating point! After that, one would have expected them – although time was late – to come back and say, 'Okay, well here's another story...' or rewrite or re-adjust or whatever. But it wasn't our fault that the BBC left it to the last minute. I mean, as Colin Baker so wittily says: 'They've had thirty years to come up with this idea of doing a Thirtieth Anniversary.' They should've let us know earlier. But we had nothing to do with the sin of it not happening."

ANNIVERSARY SOLUTION

However, leading up to and during the controversial 'non-event' of the Doctor's Thirtieth Anniversary, strange forces were at work... In other words, director Bill Baggs (of *The Stranger* videos fame) was working on another project.

"Yes!" exclaims Sylvester with glee. "As luck would have it, *The AnZone Solution* came along. Sophie Aldred had told me that she had enjoyed very

much working with the group who made these and that they were quite keen for me to become involved, and I should look upon it favourably. So I did and had a great time. I really enjoyed it.

"What I thought was canny about it was having as many Doctors in it was possible. I think it was obviously a very good selling point. What really attracted me to it was that I wasn't playing my *Doctor Who* character, and as an actor I liked that – and yet the story was in the genre of that *Doctor Who* world.

"It was great to work with Colin. We'd met at conventions and got on well, but I'd never worked with him. It was wonderful to find out that when we worked together, it looked very good on screen. And Peter as well! It was lovely working with him although we didn't have as much to do together.

"I then 'phoned up Jon Pertwee and told him I was doing this. Jon said 'Why am I not in it?' and I said that my impression was that everyone was apprehensive about asking him. You know, the *Great Jon Pertwee*! All that stuff." Sylvester flashes a wicked grin, and then continues. "So



Dimensions in Time provided Sylvester with an opportunity to discover the joys of 3-D television. Photo © BBC

he said. 'They shouldn't be frightened of me!' and he 'phoned up and volunteered and they were delighted. So he got into it – and so that

was four of us. I kept suggesting that we ought to have in the background a big hat and a scarf hanging on a peg somewhere, just to make it the kind of complete package, because – as coincidence would have it – it was done around the Thirtieth Anniversary. Quite a coincidence!

Do we detect some irony here?

"In a sense. It was a nice celebration. If the BBC couldn't get it together, thank goodness someone else did. Bill made it possible for *something* to be done to make a kind of celebration with all of us together."

"*AirZone* was great. I got to drive – stunt driving in fact. Considering I'm blind – I did it without my glasses – and I actually can't drive, whoever was operating the camera was a very brave man! I could hardly see him!"

Then, just as it seemed that the BBC would only celebrate *Doctor Who*'s Thirtieth Anniversary with a hastily re-edited documentary, the perennial *Children In Need* telethon came to the rescue with the 3-D extravaganza *Dimensions in Time*.

"I was busy rehearsing a play, *The Invisible Man*. John Nathan-Turner, the producer, asked me if I could do two days on it. One at



After the BBC failed to deliver, it fell to Bill Baggs and *The AirZone Solution* to bring the Doctors together. Photo © Nick Briggs



On location for *Dimensions in Time* at the naval college in Greenwich with Louise Jameson, as Leela. Photo © Mike Tucker

Greenwich and one on the *EastEnders* backlot. I couldn't, so I ended up just doing one bit. It was great to do, such fun because there was a helicopter at Greenwich so there was a feeling that a lot of money was being spent. In fact, most likely no money had been spent on it because it was for charity. But it was like doing *Doctor Who* again.

"What was also lovely was the excitement on

the street as people around us saw it being made. We were in the naval college at Greenwich, and there were admirals coming out and asking for autographs – they were just like kids. These were most likely admirals who had invaded the Falklands and, you know, done *real* stuff. But suddenly to have *Doctor Who* alive and kicking on their patch... There was such a buzz! There were guys rebuilding the

place, hard-hatted men, hanging off the buildings, shouting and cheering. It was lovely – such excitement.

"It was sad also, because we weren't making a real *Doctor Who*. I know there's been criticism of it but it was for charity and, in a sense, the joy of it was just to see everyone in it – I mean, to see all those companions..." He then tails off into a mock-guilty whisper for a moment. "I

don't know if it made any sense or not – I think it did – it was really just lining all those people up and letting them come along to do their support for *Children In Need* as best they could. It was fun for a good cause and fun to do as well, despite my being exhausted. *The Invisible Man* was a very hard, technical play and I could hardly stand up some of the time!

"I didn't actually see it when it went out. I was on stage. But I saw it, in 3-D, round at John Nathan-Turner's house. I saw it very late at night after a very... jolly evening! So you can imagine I was in a very good mood when I saw it and I thought it was very good. I suppose it could be a bit confusing as to why everyone kept changing... or maybe that was explained. I don't know..."

"I wasn't ashamed to be a part of it. I was very glad to have done it, really," says Sylvester, aware of the mixed reaction it received. "I thought, personally, that my bit at the end was still very much in the spirit of my Doctor."



Sylvester McCoy was satisfied with his final scene in *Dimensions in Time*, feeling it was still in the spirit of his characterisation. Photo © Mike Tucker



Serial 7P
SURVIVAL

Photo © BBC



PART ONE (drn: 24'14")

On a Sunday in Pervale, a man washing his car is watched by a black cat, and moments later attacked by something that looms over him after which he vanishes. The TARDIS appears nearby; the Doctor has brought Ace back home to catch up on her old friends. Eventually they make their way to the Youth Club where Sergeant Paterson of the Territorial Army is running a self-defence class for a group of youths, teaching them the ethics of "the survival of the fittest". The Doctor is intrigued by a black cat he sees watching him, while Paterson recognises Ace and reprimands her for the worry she has caused her mother, especially since four youngsters have recently gone missing.

Passing a mini-market, the Doctor stops to buy some cat food and again encounters the black cat. After he leaves, the owner finds his own cat, Tiger, has been savagely killed. The Doctor and Ace meet Ange, an old friend of Ace's who says that Stevie, Midge and Shreela have all vanished. Meanwhile one of the Paterson's youths is attacked on a quiet street and disappears.

The Doctor opens the cat food as bait for the black cat. A bored Ace wanders to a playground where she finds the cat, and is then confronted by a Cheetah Person on horseback who pursues her. She vanishes, and her cry alerts the Doctor – whose activities have got him reported to Paterson's neighbourhood watch as a prowler. Ace finds herself on a hot, desolate world where she is saved from a Cheetah Person only because it is distracted by Paterson's missing youth. She meets Shreela, Midge and a boy called Derek who have set up camp in the trees. Stevie has been killed.

The Doctor is about to catch the black cat when Paterson grabs him, and both find themselves transported to the Cheetah People's encampment on the alien planet. Inside one of the tents is the Master, who purrs "Why Doctor, what an unexpected pleasure," as his eyes glow green like a cat.

PART TWO (drn: 24'13")

Paterson panics which alerts the Cheetah People. He is rescued from their clutches by the Doctor, who steals a horse, and together they leave the camp. The Doctor explains to him that the black cats they see are Kidings –

feline vultures that can teleport to other worlds searching for food on which the Cheetah People – intelligent carnivores – feed. The pair walk

straight into a boobytrap set by Ace's group to catch a Cheetah Person.

From the volcanic activity, the Doctor has deduced that the planet is disintegrating. He determines a safe area, which they can only reach by moving slowly through land occupied by Cheetah People. Just when they seem to be safe, a milkman appears on a nearby ridge (captured by a Kidling) and panics. In the confusion the group are separated. Ace attacks a Cheetah Person on horseback, Midge is pursued by another and the Doctor finds some ruins where he meets the Master. The Master explains that every time the Cheetah People fight, they trigger more explosions which destroy the planet. There was once a great civilisation which bred the Kidings, through whose eyes the Master sees. The Master is now becoming like the Cheetah People.

Ace helps the Cheetah Person she wounded by a lakeside and feels an empathy with her. Midge evades his pursuer, and gains strength by stabbing a Cheetah Person to death with a tooth from a carcass. The Doctor finds Ace, and has reasoned that a native of Earth can get them home. The Master overhears this and traps Midge, who has succumbed to the killing lust of the Cheetah People, his eyes having turned yellow. Using Midge on a leash, the Master leaps back to Earth and the group wonder who will fall next to the hunting instinct. Ace spots the Cheetah Person she helped. As she turns back to the Doctor, her eyes glow yellow...

PART THREE (drn: 24'20")

The Cheetah Person, Karra, convinces Ace to run and hunt with her, and the Doctor sets off in pursuit. He finds Ace just as Karra is persuading her to eat a dead animal. Ace is concerned about the changes within herself, although the Doctor says she can now take them all home. Ace agrees, getting the Doctor, Shreela, Paterson and Derek back to Pervale and the TARDIS. They go their separate ways, but the Doctor must deal with the Master.

At Midge's flat the Master's attempts to fight his new animal instincts are only partially successful. He uses Midge in his trap for the Doctor, getting him to steal two motorbikes and then going to the Youth Club where the youths waiting for Paterson's defence class fall under his control. Paterson then arrives for the next class, and the youths advance on him.

At Midge's flat, the Doctor and Ace find a terrified little girl and a dead cat, and Ace suddenly succumbs to the Cheetah instinct, locating the

Master at the Youth Club. They arrive to find Paterson dead and then go to Horsenden Hill where two motorbikes stand ready: the Doctor is to engage in a chicken run against Midge. The bikes collide and in a massive explosion, Midge is thrown aside, mortally wounded. The Master instructs Midge to die and orders the defence class lads to advance on Ace – who cannot fight without succumbing to the Cheetah instinct. Suddenly Karra appears, scaring the youths away and confronting the Master, who stabs her. Ace goes over to Karra's body . . . and finds a young human woman dying.

The Doctor, who was thrown into a nearby rubbish tip after the impact, confronts the Master who is trying to break into the TARDIS. As

the pair lock in combat, they return to the Cheetah People's planet in its final moments of life. The Cheetah People fade away and the Doctor nearly succumbs to the fighting instinct . . . only to find himself back in Perivale by the TARDIS with no sign of the Master.

On Horsenden Hill a Cheetah Person arrives to remove the bodies of Karra and Midge. The Doctor finds Ace and as they leave for the TARDIS the Doctor tells his companion that "there are worlds out there where the sky is burning, and the sea's asleep and the rivers dream. People made of smoke and cities made of song. Somewhere there's danger, somewhere there's injustice, somewhere else the tea's getting cold. Come on, Ace, we've got work to do."





The first new *Doctor Who* serial to be transmitted in colour was by Rona Munro, a young writer from Edinburgh. Her previous work included a play called *Hardware* for STV and *Biting the Hand*, a *Play on One* as well as a couple of *Plays on Tuesday* for BBC Scotland. In the late Eighties, Munro was sent on a writers' training course by BBC Scotland where one of the script editors brought in to lecture and give advice on submissions was Andrew Cartmel – then the script editor of *Doctor Who*. Munro, who had enjoyed watching *Doctor Who* a great deal as a child, approached Cartmel and said how much she would like to write a serial for it. Cartmel suggested that she should send him some samples of her work to the production office. Impressed with these, he then asked her to submit a story idea in 1988.

Munro delivered a very detailed story synopsis which primarily revolved around a new alien species, the Cheetah People – whom the writer envisaged as being very like humans, but with feline touches such as fangs and yellow eyes. The Cheetah People would shoot, hunt and fish, with their major sport being the hunting of humans. The production team of Cartmel and producer John Nathan-Turner also wanted a serial that would see the return of the Doctor's rival, the Master. Familiar with the character of the Master, Munro found that this gave her an excellent opportunity to explore the relationship between the Doctor and his evil contemporary.

It took only a few days before Murrow had a level-headed story on the line with the producers on teaming up for a December 1985 issue announced to include two series of Susan Saxe's new fiction by writers new to the series. The other two would be a three-part serial by Marc Platt, and both would have commemorative, with each taking place in Perverse Ace's mind like *The Curse of Fenric*, each of these would also explore Ace's character in depth. One linking aspect – lost in the final version of *Survival* – was Ace's mild pyromania: setting fire to Karna's body as a funeral pyre in a similar manner to the way she apparently burnt down Gabriel Chase in *Ghost Light*.

In February 1989, the story was confirmed under the working title *Cat Flap* at that point, and he was given the go-ahead. But the story was also the target of the *Mean* Alex Lewis on the *Greatest Show in the Galaxy*, Alan Wareing was assigned as director for both this and *Ghost Light*, with *Cat Flap* to be made in a similar location using an Outside Broadcast video camera. Lewis and *Ghost Light* were made at the same time, but the same production team worked with Wareing on external location. Foreigner Nick Somerville and

an efflux designer. McColm Jones, it was her first job for Wm. series, whereas computer designer Lew had worked on many series, and when in 1960 she joined the team, Joan Stronghart handled the up on several series as a backup. "It was a very busy time,"

April 1989 saw the sea referred to as *liberally fertilized* as *The Sun* in Ever wall the tree deck in May 1989 and April it was again named as a 'coral sea' and it was being picked up in time for the first in last drop of the 'fertilized' sea. By now *The Sun* has been scheduled for the sea, it might it could be made to fit in the production block.

CHARACTERISATION

Roma Man'o worked swamy in the script. In 1911, at Salsero, the wagon was in a where a schooler told Accurs to find a new way to be a swamy. In the script, the schooler told the swamy to be a swamy, which some children playing too in the schooler's school. This street was so to be the schooler's school, which Accurs tried to call the schooler's school, but the schooler was described in the script as a swamy, which was opposed to the schooler as the schooler is the schooler's school, which was opposed to the schooler as the schooler is the schooler's school.

The character of Sergeant Preston was introduced as a small stumpy man in his fifties who look as though he might be in his sixties with a beer gut as well as wearing a beer gut suit. I was disappointed because I was told that the sergeant was a professional soldier and that he knew about everything that went on in the Army. I was told that he was a very good man and that he was a very good man and that he was a very good man.

[illegible][illegible]

produce a heavy gold coin from his pockets and attempt to shove it into Ange's 'Hunt Saboteur' can. The coin became firmly stuck, until the Doctor raised one finger, tapped the coin sharply and it dropped to Ange's amazement. This was the same technique that the Doctor was to later use on Paterson, tapping the man on the head and making him sit down suddenly on the pavement. The Doctor's comments about Ace being taken away to another planet from the playground were added at a later stage during production.

THE CHEETAH PEOPLE

Munro's script contained a lengthy description of the Cheetah People when Karra first appeared in Part One. They were to be humanoid in shape with a body of light golden fur and irregular black spots, both hands and feet having long joints and claws. Clothing was a pot-pourri from other animals' teeth, bones, feathers -- and its head was to be half-human. Karra -- the principle Cheetah Person in the serial -- was to be distinguished with a dark blaze of fur on her face. The horses ridden by the Cheetah People were also to have been covered in orange and black cloth as if prepared for a medieval joust. The climax of Part One at the Cheetah encampment was to have had a Kiding walking between two Cheetah People who were masking a third figure. As the two felines moved apart to let it through, this revealed the Master, into whose lap the Kiding climbed.

Much of the dialogue between Ace, Shreela, Derek and Midge at the start of Part Two was different to the transmitted version. The scene in which the trap was strung across the path in the trees was also changed to have a Cheetah Person simply cutting the cord with its talon -- originally the cord was still being secured when the creature passed by. After Ace's group met the Doctor and Paterson, extra dialogue was later added from the Doctor, emphasising the fact that the planet was disintegrating.

When the Doctor encountered the Master again, later in Part Two, the Doctor was to become aware that somebody was watching him from the trees, with a Kiding then dropping down on his head. As the Kiding spat furiously on the ground, the Doctor then saw the Master above him in the tree. Much of the dialogue added to Munro's rehearsal scripts was to clarify the nature of the Cheetah People and their relation to the planet, as well as the purpose of the Kidings. Thus the subsequent scene between the Doctor and the Master (recorded at ruins in the broadcast version) had much of the material about the destruction of the "living planet" added later during production, along with the Master's explanation about the origins of the Kidings. Dialogue between the Doctor and Ace as Karra slept by the lake was altered, clarifying that only a native of Earth would be able to get the group back there. More material from the Master towards the end of the instalment also clarified the metamorphosis that would take place: "One of them will become a Cheetah animal before you. You can escape in your turn, or are you too squeamish?"

Before recording, the dialogue between the Doctor's party that opened Part Three was also changed, with the Doctor originally telling the group that if the Cheetahs returned they should "sit very still and try not to look like hamburgers." The rehearsal scripts lacked both the scenes with Midge and the Master in Midge's flat in Part Three. A storm was also meant to break on the Cheetah world as Ace and Karra ran together, with both revelling in the rain (the dialogue about a cat's aversion to water altered on location to refer to the lake). On their return to the Perivale street, a Kiding was supposed to be watching the Doctor and Ace, which Ace then noticed at the end of the scene.

After the chicken run between the Doctor and Midge in the script, the crippled Midge was surrounded by the other defence lads, the suggestion being that he was kicked to death. Karra's death was also scripted so that the Master snatched the tooth/knife from Midge's corpse whilst pursued by Karra, using this to stab her. It was indicated that the fight between the Doctor and the Master on the Cheetah planet should be in slow motion.

The final scenes were also significantly different. Both the Doctor and the Master returned from the Cheetah planet, moments before its destruction. The Master then regarded the Doctor suspiciously, asking the Doctor what he was. Although the Doctor claimed that he was at univer-

sity with the Master, the Master shook his head, believing that the Doctor was not a Time Lord. At this the Doctor admitted that he had evolved and was no longer just a Time Lord. "What are you?" demanded the Master, to which the Doctor retorted "Shall we just say I'm multi-talented?" The Doctor then explained that he had rescued the Master and could now do what he liked, turning back towards the TARDIS. The Master then saw a Kiding nearby and grabbed it, using it to vanish "until another time, Doctor, another time". This material remained until quite late in the day, appearing in the OB schedule. At the very end of the script, the Doctor and Ace simply left the burning pyre arm-in-arm for the TARDIS.

In terms of continuity, the Doctor's talent for juggling was employed as he attempted to distract the Cheetah people away from Paterson at the start of Part Two.

STRIKE CALL

During May, work at the BBC was disrupted by a series of strikes called by two unions -- the NUJ (National Union of Journalists) and BETA (Broadcasting and Entertainments Trades Alliance). These had affected the previous serial in production, *Battlefield*, and upset the preparation of *Survival* on Friday 26th May by the loss of a day's location recon. It was considered around this time that maybe a safari-park or wildlife reservation should be used for the Cheetah People's planet.

Rehearsals for *Survival* began on Friday 2nd June, the day after *Battlefield* completed its studio recording, and ran to Friday 9th June at Room 201 of the BBC's Rehearsal Block at Acton. Strike action meant that work had to finish early on Thursday 8th June at 5pm. The same day as strike action hit, a BBC investigation was mounted into the accident that had occurred on the final studio day of *Battlefield*, during which a tank of water in which Sophie Aldred had been placed suddenly shattered. *Survival* marked a return to *Doctor Who* for Anthony Ainley as the Master for the first time in three years, his first serial working alongside Sylvester McCoy and Sophie Aldred. His last work on the show had been in the summer of 1986 for Parts Thirteen and Fourteen of *The Trial of a Time Lord*.

Performing cameos in Part One were Gareth Hale and Norman Pace, two comics whose abrasive humour in the world of entertainment had won them their own highly successful ITV series *Hale & Pace*. Playing Paterson was Julian Holloway whose broad acting career included characters from the *Carry On...* films through to villains in *The New Avengers*.

Survival was the first television work for William Barton who played Midge. Barton had worked mainly in theatre, and had met Wareing when trying to get a part on *Casualty*. Wareing remembered Barton when he needed somebody who could ride a motorbike for the climax of the

serial. Appearing as Karra was Lisa Bowerman, an actress whom Wareing had directed in an episode of *Casualty*, *A Cry for Help*, in which her regular character of Sandra Mute had been killed off.

Joan Stribbling had six weeks to devise the Cheetah People. All the actors playing Cheetahs -- Bowerman and seven extras -- had to have face casts taken. From these an outside contractor at Artem made masks of polyurethane foam, with details of hair laid on using an airbrush. The facial hair was made at the BBC, and a small foam piece was placed above the snout. Dental casts were taken of several of

the actors to create the feline teeth, and an optician arranged nine sets of cat-like contact lenses for McCoy, Aldred, Ainley, Barton, Bowerman and the four principle Cheetah People extras. These were given to the cast four weeks before recording so that they could get used to wearing them, although at this point it was decided that McCoy need not wear his in the final battle with the Master in Part Three. Stribbling also arranged for an optician to be available during recording in case any problems should arise with the lenses.

Trew re-used some Lakertyan skirts from *Time and the Rani* to create the minimal costumes of the Cheetah People and thus make them appear 'decent', worn over furry cheetah skins. The trimmings of the costumes were scraps of beading and feather, with the feet being fur-toed boots. Trew's initial idea for Ace was to have her wearing jodhpurs because of the



Photo © BBC

riding scenes, but this had already been done in *Battlefield* and the idea was dropped.

BBC Visual Effects believed that they could do a successful animatronic cat, having made a dog puppet for *I, Lovett*, a comedy pilot for *Red Dwarf*'s Norman Lovett. The cat, being more realistic, required smaller mechanisms which caused many problems, and on the Friday prior to recording it was still not functioning correctly. The team required another day on it, authorised by Nathan-Turner after Malcolm James had explained the problems. The Kitting could offer a limited range of head movement from a sitting position, with working jaw, ears and eyes. In long shots, normal black cats would be used, with the animatronic version performing only specific movements and close-ups.

Saturday 10th to Thursday 15th June was spent recording all the scenes set on Earth around the streets of Perivale, with the BBC crew based at the Ealing Central Sports Ground and Ealing Roadcraft Centre for the first three days. The first scene to be recorded was the brief scene with the milkman for Part Two, recorded at Medway Drive on the Medway Estate. After this, the unit moved to record the two scenes on the balcony outside Midge's flat for Part Three, using the Medway Parade block of flats nearby. For these scenes Aldred was required to wear her contact lenses for the first time, which the actress still found uncomfortable even after the four weeks of getting used to them. The afternoon was spent on the scenes inside Midge's flat, with the sitting-room interior appropriately sporting a print of a tiger on the wall. These scenes at the start of Part Three required the savaged corpse of a grey cat to be seen briefly, and needed both Barton and Ainley to wear their feline lenses.

A new costume was devised for the Master by Trew, who had created Roger Delgado's original outfit for *Terror of the Autons*. Nathan-Turner wanted the design to be simple, and Ainley requested a cooler costume to the one he had worn since *The Keeper of Traken*. Trew's new creation was crafted in silk instead of velvet, with the collar of the silver waistcoat coming over the black collarless jacket.

Sunday 11th saw recording start at 8.30am outside the Drayton Court pub on The Avenue, south of Perivale towards Ealing. This was next door to the shop which appeared as the exterior of the mini-market run by Harvey and Len. A prop newspaper stand for *The Gazette* was provided, with the headline reading 'Local woman still missing, police abandon hope!' Only McCoy, Aldred and Gareth Hale were needed to record the two scenes in Part One, before the crew moved on to the second location to start recording at 10am back in Perivale.

The interior of the mini-market was actually a different shop, that of Londis Food Market on the Medway Parade, with Hale and Pace recording their cameos that morning. The interplay between the two characters was increased because of the casting, with Harvey having most of the dialogue in rehearsal scripts. The Doctor's explanation of Len's funny story about the lion was added during recording. To prevent advertising, some fictitious brands of cat food such as *Furry* were prepared for the Doctor to purchase, and again another dead cat - Harvey's Tiger - was required.

The other two locations for the day were also on the Medway Parade, the first being the showroom of Motor Cycles Unlimited (where Midge and the Master stole the cycles in Part Three) and also the exterior of Sceptre Financial Services (where the Doctor and Ace met Ange in Part One).

Recording on Monday 12th started at the unit's base, the Ealing Central Sports Ground off Horsenden Lane South. It was here that the scenes of Ace finding a Kitting and being pursued by Karra were recorded for Part One, with Wayne Michaels apparently doubling for Bowerman in some shots on horseback. When Ace was attacked, a crane-mounted camera was used to obtain a point-of-view shot as something towered above her. Whilst sitting in the swings, close-up shots featured Aldred holding the animatronic Kitting in her lap (intercut with establishing shots of a real cat).

TEMPERAMENTAL CATS

One of the three black cats used to play the Kittings, Nigel, proved rather unco-operative. Unable to give the felines red eyes, the team instead creat-

ed an extra ruff of hair on their backs to make them match the Cheetah People. The animatronic cat was used predominantly in Part One for shots in which it watched the car-washing man, the boys playing football, the youth club, as well as for the abduction of Stuart and the closing scenes as the Doctor almost caught a Kitting. Generally its use was minimal since, like the real cats and horses, it caused various delays.

The rest of the morning was spent in the Medway Estate taping scenes on the streets around Colwyn Avenue. This included the woman shooting the cat away from her back garden and the opening scene in which the man washing his car (Dave) was attacked, again using the crane-mounted camera. In the afternoon, the same technique was used for the attack on the self-defence youth, Stuart, (who was not named in the serial) during Part One. The final scenes to be done that afternoon were those at the TARDIS for Part Three, with the decision that the Master would not return from the Cheetah People's planet in the penultimate scene made on the day of recording. These sequences featured Kathleen Bidmead as Dave's mum, the actress's first credited appearance in *Doctor Who* after various walk-on parts over the years.

Tuesday 13th was again spent in the streets of the Medway Estate, starting with the scenes of the Kitting being pursued by the Doctor (in turn pursued by Paterson) along the alley-ways for the end of Part One, followed by the scenes in Part One where the Doctor tried to lay bait for a Kitting and hide in somebody's front garden. The dog shoed away from the cat food by the Doctor was Pepsi, Nathan-Turner's own pet.

Wednesday 14th saw the crew travelling to the EYJ Martial Arts Centre at the North Ealing Sports Centre, Greenford Road, near Sudbury Hill. This formed the youth club where Paterson taught self-defence. The earliest scenes recorded were those set outside the building, including sequences with Ainley for Part Three and those using the animatronic cat in Part One. Many shots from a car's point of view used a low camera angle.

The interior scenes were taped next, starting in the lobby and then moving into the training room itself. In the lobby, one of the posters on the wall was an advert for the musical *Cats*. All the windows of the gymnasium had been covered up with panels, which in turn were plastered with boxing and fight posters (all obtained from the same printers) to make the hall look darker and sinister. Because the interior was very shady, all the close-up shots of the Master's eyes seen in a shaft of light during Part One were recorded at the end of the afternoon instead of being taped in the tent encampment during later work at the quarry. The extreme close-ups showing just the Master's eyes (with contact lenses) kept his involvement in the serial for the climax. In post-production, Ainley's soft tones as he directed the Kitting were further modulated to distort his voice into a deeper, less distinctive murmur.

The final day in London was spent recording on Horsenden Hill, in Perivale, the locale used for the countryside scenes. The scenes of four boys playing football were recorded first, followed by Ace's attempts to ring some of her friends from a prop telephone box and then the Doctor's discovery of the hoof-prints in Part One.

With the summer temperatures up into the eighties, the rest of the day was then devoted to the chicken run sequence of Part Three. Champion motor-cycle racer Eddie Kidd doubled for William Barton on the motor-bike whilst the series' frequent stuntman, the late Tip Tipping, stood in again for Sylvester McCoy. Close-up shots of both actors on the motor-bikes were also recorded, and edited into the finished sequence. Tipping had arranged the stunts on the serial up to this point, but now found himself in dispute about the execution of this sequence. As a result he elected not to work on the story after the completion of this particular stunt and was replaced by Paul Heasman. This was Tipping's final work on *Doctor Who* before his tragic death after an aerial stunt went wrong in 1993. Damon Jeffrey (who had played Dave) doubled on horseback for Bowerman in some shots, whilst McCoy found coping with the motor-bike, and later riding a horse, difficult.

TURFED OUT

The park keeper at Horsenden Hill insisted that all the turf on the hillside



Photo © Mark Wyman

should be carefully removed before the explosion, and then replaced afterwards. Malcolm James complied with this, setting mortars into the ground. These could not carry very powerful charges, since six or seven feet below was an emergency reservoir. The *High Noon* scene (as the crew referred to it) climaxed in a mix of three shots. The initial long shot was a composite of two split pictures, with Tipping driving a motorbike from left to right and Kidd driving from right to left. As they 'collided' in the combined picture, there was then an edit to the special effects explosion detonated at the correct position.

After the stabbing of Karra, Bowerman removed her hot Cheetah skin and performed her last two scenes in human form, including the final scene of the serial. Recording ended on the scene of the Doctor and Ace walking back to the TARDIS.

Friday 16th and Saturday 17th were rest days for the crew before recording resumed on Sunday 18th. The second week was spent at Warmwell Quarry in Dorset, the venue used by Wareing the previous year on *The Greatest Show in the Galaxy* because he knew it could easily be turned into an alien planet (with the Hippie Bus site now used for the two tents of the Cheetah People's encampment). It also offered mounds of sand which, in post-production, could be turned into volcanoes. The crew was based at West Lulworth for six days at the same hotels used for *The Curse of Fenric* two months earlier.

Some of the extras doubled up as Cheetah People, such as Lee Towsey (the injured self-defence lad in Part One) and Damon Jeffrey. Along with Jeffrey, Susan Goude was hired for their special skills in horse riding on the serial, while others were agile dancers such as Emma Darrell (whom Wareing used as a night maid in *Ghost Light*). One of the male Cheetah People extras was Leslie Meadows, whose credited roles on *Doctor Who* had been as Adlon in *Delta and the Bannermen* and the Creature in *Dragonfire*. In total there were eight Cheetah People, four male and four female (including Karra). One of the female extras, apparently Samantha Leverett, was unable to stand the heat of her costume, and ripped her make-up and fur skin off, quitting the programme to return to London. She was replaced by Adel Jackson.

During this week, the summer temperatures soared to one hundred and ten degrees, which although giving excellent weather conditions for OB work, placed an added strain on the crew. Aldred found that she lost a lot of body salt, and after one particularly strenuous day of running collapsed with cramp.

Two horses were required for the Cheetah People to ride, along with two of the black cats as Kidlings. The animatronic cat featured briefly up a tree and watching Midge in Part Two, and apart from that was not used at the quarry.

Sunday 18th started by recording the scenes at the hideout established by Shreela, Midge and Derek for Parts One and Two. These were followed by the two scenes on the sandy roadway where Ace and Shreela watched the Kidlings in Part Two and Karra killed Stuart in Part One. Nick Somerville obtained lots of animal bones to be scattered around the arid plains of the Cheetah People's planet, supplied by an abattoir (who had to boil the bones first for health reasons). After this came the scenes at the copse of trees where Ace and Shreela constructed their trap in Part Two. A prop Cheetah Person's hand, with extending talons, was made by visual effects for the scene in which the taut wire was cut, with make-up helping to match the fur around the prop glove. Visual effects also provided 'soft' bones for the fight sequences, including the sabre-tooth skull from which Midge procured a knife. The last three scenes recorded on the Sunday were sequences from the end of Part Two in which Midge began to turn into a Cheetah Person.

Monday 19th started with recording at the Cheetah People's camp in Golden Ponds for all the scenes bridging Parts One and Two, and also the climactic fight between the Doctor and the Master in Part Three. A lack of time meant that not all the shots in the fight were recorded. McCoy and Ainley struggled on a podium, around which were flames and smoke. At the last moment, McCoy decided to wear his contact lenses after all. The late morning saw a change of venue to an area of rocky ground for the scenes with Midge on the run at the end of Part Two. The unit next moved to an area of broken ground for the cliffhanger for Part Two, and the escape of the Doctor's group from the planet at the start of Part Three. The final scene of the day saw the Doctor and Paterson on horseback early in Part Two.

Tuesday 20th was devoted to Part Two sequences in which the Doctor's party made their way across the valley past the Cheetah People. There were a number of lightweight rocks and sticks for the scenes where the Doctor's party fought the Cheetah People, which included Ace hurling a stone at the head of Karra. After the main battle sequence between humans and Cheetah People, three scenes with the Master making a noose from scraps on the bone heap were recorded.

On Wednesday 21st, the establishing shots of Gabriel Chase were recorded for *Ghost Light* in nearby Weymouth. Back at Warmwell, work continued on Part Two of *Survival*, beginning with the scenes of Midge



being chased by a Cheetah Person on horseback and then killing one of the creatures at the bone heap. After this, the scenes with the Doctor, Karra and Ace at the small lake in Part Two were recorded. James' team ▶



SURVIVAL SERIAL 7P CAST

Sylvester McCoy (*The Doctor*) with Kathleen Bidmead (*Woman*) [1], Sophie Aldred (*Ace*), Anthony Ainley (*The Master*), Julian Holloway (*Paterson*), Sean Oliver (*Stuart*) [1], Norman Pace (*Harvey*) [1], Gareth Hale (*Len*) [1], Kate Eaton (*Ange*) [1], Lisa Bowerman (*Karla*), Sakuntala Ramanee (*Shreela*), Will Barton (*Midge*), David John (*Derek*), Adele Silva (*Squeak*) [3], Michelle Martin (*Neighbour*) [3].

EXTRAS

Damon Jeffrey (*Dave, man washing car*); Muriel Wellesley (*Woman at window*); Paul Emerton, Henry Power, John-Henry Duncan, Samuel Woodward (*Boys playing football*); Lee Towsey (*Injured Self-Defence Lad*); Dominic Martinez, Nick Ferranti, Humphrey James, Michael Savva, Keith Macey, Simon Horrell, Jimmy Morris (*Self-Defence Lads*); Jean Channon (*Woman at telephone*); Damon Jeffrey, Lee Towsey, Emma Darrell, Susan Goode, Samantha Leverette, Leslie Meadows, Basil Patton, Adel Jackson (*Cheetah People*); Wayne Michaels (*Double for Karra*); Jack Talbot (*Milkman*); Tip Tipping (*Double for the Doctor*); Eddie Kidd (*Double for Midge*); Damon Jeffrey (*Double for Karra*).

CREDITS

Written by Rona Munro. Stunt Arranger: Paul Heasman [2]. Theme Music: Composed by Ron Grainer. Incidental Music: Dominic Glynn. Special Sound: Dick Mills. Production Manager: Gary Downie. Production Assistant: Valerie Whiston. Assistant Floor Managers: Stephen Garwood, Leigh Poole. Visual Effects Designer: Malcolm James. Video Effects: Dave Chapman. Vision Mixer: Susan Brincat. Graphic Designer: Oliver Elmes. Properties Buyer: Nick Barnett. Computer Animation: Cal Video [3]. Engineering Manager: Brian Jones. OB Cameramen: Paul Harding, Alan Jessop. Videotape Editor: Hugh Parson. Lighting: Ian Dow. Sound: Les Mowbray, Scott Talbot [1, 3]. Costume Designer: Ken Trew. Make-Up Designer: Joan Stribling. Script Editor: Andrew Cartmel. Production Associate: June Collins. Designer: Nick Somerville. Producer: John Nathan-Turner. Director: Alan Wareing. BBC © 1989.

UK BROADCAST DETAILS

Part One	22nd November, 1989	7.35pm - 8.00pm
Part Two	29th November, 1989	7.35pm - 8.00pm
Part Three	6th December, 1989	7.35pm - 8.00pm

Viewing Figures

Part One: 5.0m (89th), Part Two: 4.8m (96th), Part Three: 5.0m (91st).

Audience Appreciation

Part One: 69%, Part Two: 69%, Part Three: 71%.

mounted a large arc light to act as the blazing moon on a background hillock, with the light's supports removed in post-production using paint-box. The shot of Ace looking down into the water and cupping it in her hands was not done by the side of the river, but as a cutaway shot in a small tank of water with a small bulb in Aldred's hands making the water glow. For the lakeside shots, the quarry owners removed a rather obtrusive jetty and additional dressing hid some pipes in the area.

Thursday 22nd began with the scene of Ace arriving on the Cheetah People's planet in Part One. The crew then moved to an open plain where the scenes of Ace and Karra running at the start of Part Three were taped. A brief scene of the Doctor following Ace's trail was recorded, and was the only sequence dropped in its entirety from the final edit.

OB work concluded on Friday 23rd June at 2.40pm, only twenty minutes before industrial action caused another BBC walkout. The only scenes scheduled for that day were those between the Doctor and the Master mid-way through Part Two as the Time Lords met up at some ruins. There had been sufficient time during this week to re-record the last few shots of the serial with the Doctor and Ace walking off together.

Whilst McCoy and Aldred now enjoyed a fortnight's break before rehearsals for *Ghost Light*, Wareing's team still had the preparatory work to do for the new story, as well as the post-production of *Survival*. When the Kitlings or Cheetah People caused somebody to vanish, or when people such as Ace and Midge 'went home', a white explosion was centred on that person and flared out to cover the cut to a shot of the same background with the relevant characters absent. The point of view shots of the Kitlings were treated to give them an orange tint, fading to monochrome around the edge of the picture as seen in Part One, or tinted green as the Master observed Midge in Part Two. The Master was given eyes with glowing green pupils in Part One. In Part Three, all of Karra's dialogue was modulated to give it a deeper, purring, edge. Karra's hunting howl in Part Three was the BBC stock sound effect of a baying wolf.

The volcanoes were done by James' team. This saw the use of smoke and dry ice falling on a black floor, with the negative image then inverted and superimposed on the skyline of the planet. In post-production, paint-box was used to alter the colours on the Cheetah People's planet making the sky a pink-grey, and to add the plumes of volcanic smoke into the picture.

The composer of *Survival*'s incidental music was Dominic Glynn, who discussed the score very closely with Wareing. The director wanted lots of heavy electric guitar whines giving a 'classical rock' feeling to the story. On Saturday 7th October, David Hardington recorded all the guitar music for the serial in a special session. Mixing this with his own work from synthesizers, Glynn provided over fifty minutes of incidental music for the serial.

When it became clear that *Survival* would be ending the season (and indeed it seems as if there was an inkling that Season Twenty-Seven was to be delayed) an additional voice-over was recorded by Sylvester McCoy to be dubbed onto the closing scene as the Doctor and Ace started off for the TARDIS.

On Thursday 19th October, the BBC held a second press launch for the season, partly in response to extremely low ratings for the first two serials against *Coronation Street* and (according to McCoy) to announce that Nathan-Turner was to leave the show. McCoy and Aldred were joined by Julian Holloway and Nicholas Parsons (from *The Curse of Fenric* which was to start transmission the following week).

Survival was broadcast on BBC1 at 7.35pm on Wednesday evenings from 22nd November, and is to date the final new *Doctor Who* serial broadcast by the BBC. The cast list for Part One in *Radio Times* was accompanied by a cartoon of the Doctor and Ace by Christian Adams, and the following week several letters to the editor expressed concern about rumours that the show was being cancelled. Ceefax subtitles were available to augment the stereo transmissions (in the London area) on Page 888, and on Thursday 7th December, John Nathan-Turner appeared on the BBC's *Open Air* to promote a BBC open day at their Ealing premises to celebrate fifty years of the studios - at which a number of *Doctor Who* props would be on display.

Still placed against the massively popular *Coronation Street*, *Survival* had around a million more viewers than the preceding serial, *The Curse of Fenric*, giving the highest rated episodes of the season.

In novelising her serial, Munro incorporated a lot of elements that had been deleted in production (such as Midge being kicked to death and the funeral pyre) as well as having the Master and Midge attacking not only Derek but also Harvey and Len. The writer had been unimpressed with some aspects of the television serial - notably the execution of the Cheetah People and the shifting of location from a wasteland of rubbish to Horsenden Hill. *Doctor Who - Survival* was published as Book No. 150 in the Target library in September 1990 with a cover of the Doctor, the possessed Ace, Karra and a Kitling (and not the Master as artist Alister Pearson originally envisioned). To obtain the realistic five clawmarks in the picture Pearson genuinely slashed the artwork from behind with a knife.

The serial was sold abroad to North America, New Zealand and Australia. In July 1993, the sound effect of 'transmaterialisation' was included on the BBC CD *Doctor Who: 30 Years at the Radiophonic Workshop*. The BBC still retain all the recorded material and the first edits in addition to the original one-inch videotapes as a possible future video release.

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